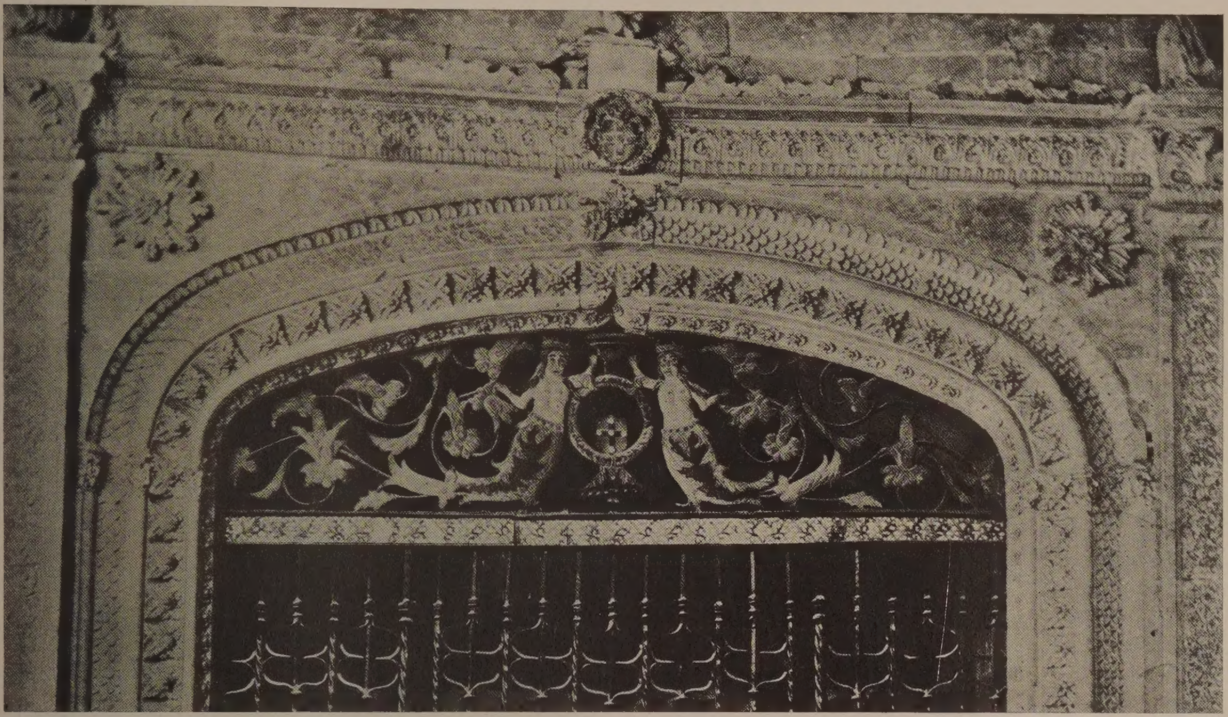
ARCHITECTVRE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXII JULY, 1915 No. 1



DETAIL, A CLOISTER REJA (about 1507) SIGUENZA CATHEDRAL. REJERIA OF THE SPANISH RENAISSANCE.

REJERIA OF THE SPANISH RENAISSANCE

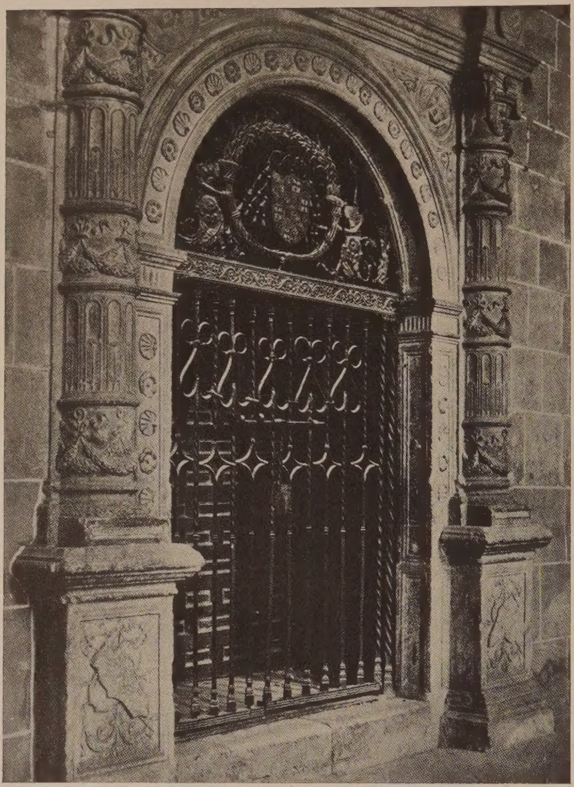
Published by the Hispanic Society. Twenty-eight plates. Descriptive text by Arthur Byne and Mildred Stapley.

THE high altar of Christian temples, supplied as it was from the beginning with rich furnishings, necessitated some adequate enclosure—one that would protect the sacred treasures and at the same time leave them visible to worshipers outside. Iron, strong, plentiful, and capable of being wrought in open patterns, was the obvious choice. The screens fashioned out of it are known as Rejas.

Renaissance Architecture in Spain could not be fully appreciated without examining these towering wrought-iron grilles, or Rejas, of the period. They exhibit a domination over the stubborn material never attained elsewhere. The Spanish iron-worker became a veritable magician; he made the heaviest of metals seem mere gossamer; he turned the cheapest into something priceless. Not only did he surpass the limits of his material, but he converted the Reja, which had hitherto been nothing more than an architectonic accessory, into a colossal creation that ceased to be tributary to its surroundings and stood per se as a monumental achievement.

In it the national elation produced by the fall of Granada and the discovery of the New World fixed itself most distinctively as it sought expression in art. The indomitable Spanish temper began to revel in the task of taming iron. The small screens which, all through Christianized Spain, had always been the accustomed means of separating chapels from the body of the church, no longer sufficed. Something splendid was demanded; and to secure this more magnificent Reja, the matter was often given out to competition. On such an occasion the rejero, who was generally a sculptor and architect as well, would travel a great distance to submit his designs to the cathedral chapter.

Thus, being a focusing of circumstances purely national, the Renaissance Reja is a more interesting and valuable study than Spanish Gothic productions in iron; these, while



A REJA IN THE CLOISTER, SIGUENZA CATHEDRAL.

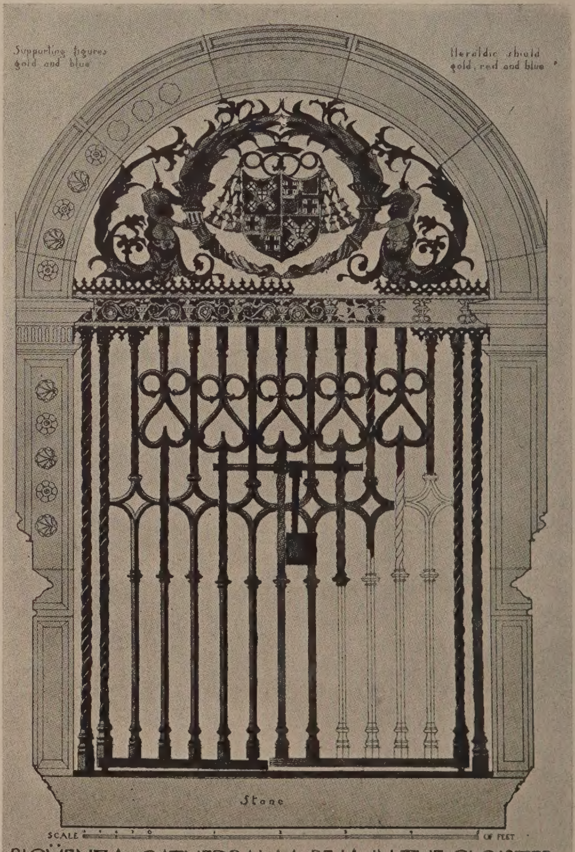
all too little known, present but few variations from Gothic work elsewhere in Europe; the Reja, on the contrary, is unmatched, unapproached even, by any other country.

The change from the Gothic to the loftier and more imposing Renaissance Reja came naturally with the introduction of "the Italian taste" in architecture; that is to say, at the close of the XV Century, when prosperity was running riot in Spain. But the new Reja, unlike the new architecture, has no Italian prototype; for "in Italy," to quote a great authority on old ironwork, "the reverence for ancient precedent practically excluded the use of decorative ironwork in architecture." Spanish Architects, less conversant with ancient precedent, continued to turn to iron whenever they wanted a protective grating, making this as beautiful as they could according to the new ideas, till they had it speaking in their cathedrals with amazing force.

It is generally asserted (and is true of other countries) that with the initiation of the Renaissance artistic ironwork commenced to decline—that the naive Gothic period with its more primitive methods and its genuine blacksmithing was the zenith of the art. The charm of Gothic cannot be denied. Produced, as it was, by feverish, powerful blows delivered during the brief moment that the mass was glowing hot, it is a sort of solidified impressionism and appeals accordingly. This medieval spontaniety, it is true, eluded the more sophisticated Renaissance worker; but not the medieval craftsmanship. This he retained and added to by his command of newer processes and his greater knowledge of design till he had reduced the mightiest of all metals to an obedience that would have been unbelievable to his predecessors. That he compensated in full for what he may have lost cannot be denied by even the most ardent Gothicist.

One of the great charms of these Rejas is that, although all produced within the space of a century—that is, almost simultaneously—they never took on a "standardized" aspect. This fact is borne in with fullest force when one proceeds to measure and draw them; then is seen the distinctive treatment both in design and execution of the ornament; acanthus scrolls, for instance, are never produced twice alike, but always exhibit the local peculiarity of the rejero. The men of Cuenca, a great center, seem never to have tried to impose their ideas on the men of Segovia when the two found themselves working side by side. Even in the case of the two great screens made to stand facing each other in Sevilla Cathedral, the one by a man of Salamanca, the other by a man of Cuenca, while the artists seem to have conferred solicitously together as to proportions and general style, their execution remains purely personal.

In the first decades of the XIX Century Spain was invaded by French armies and overrun by her own revolutionists. After each of these social disturbances she found herself artistically poorer. Priceless works of art were carried out of the country as loot by French soldiers or destroyed or stolen by Spanish Liberals. Then when a quasi-peace had been restored to the long-suffering land, the greatest despoiler of all—the foreign dealer—appeared. But the imperious Reja stood secure from the ravages of them all, conscious of the massiveness that made removal in whole or part well-nigh impossible, and of the inherent indestructibility that mocked the fury of enraged mobs. A vast number of Rejas therefore still remain in Spain in the very surroundings for which their builders designed them. Furthermore, being insusceptible to tampering and remodeling by later well-meaning but uninspired generations, they announce eloquently and accurately for all time the artistic



SIGVENZA CATHEDRAL : A REJA IN THE CLOISTER conceptions of their creator. More of them than could be examined in a year's diligent searching await the lover of beautiful ironwork. Indeed, a year's time could be given to what was produced in Sevilla alone in the first quarter of the XVI Century.

Among the larger cities, Barcelona, Zaragoza, Toledo, Sevilla, Burgos, Granada, Cordova, contain brilliant examples of ironwork; but a number of towns remoter and little heard of today are equally rich. Siguenza, a primitive place that has lain dead and forgotten since the XVI Century, possesses at least a half dozen excellent pieces. (See illustrations.) Cuenca, still farther from the beaten track, produced renowned rejeros who not only traveled afar to work in larger cities, but filled their native place with superb specimens that rank with the best in the land. El Burgo de Osma, Avila, Palencia, Guadalupe, Oviedo, Tortosa, swell a list of less known places that would richly repay a connoisseur's visit.

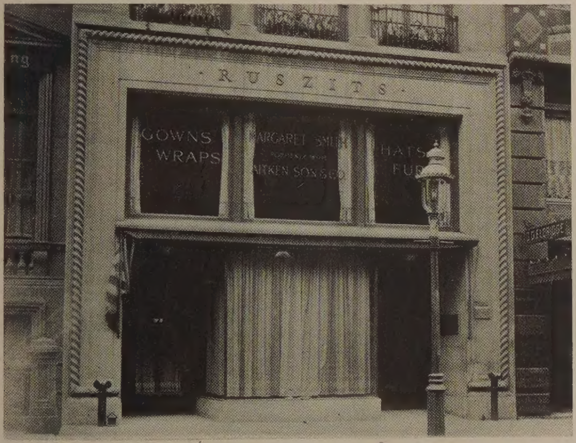
It has been regretted by writers on the art of Italy that, during those inspired centuries when she was producing the Renaissance, iron-beating was not a more popular craft—that the world has thereby missed glorious works. Let the world, then, turn to that other and less exploited peninsula of Southern Europe; for surely not even Italy at her happiest moment could have surpassed Spain's superb Rejas.

What the rejero accomplished was almost superhuman. It reflected the unprecedented wealth and prosperity of Spain at home and the glorious deeds of her Conquistadores abroad. Nothing less than this national expansion could have produced these Titanic feats in ironwork for future ages to marvel at, but never hope to emulate.

SHOP FRONTS AND WINDOWS

BY PAUL VIBERT

THE selling of goods is no mere exchange of commodities for money, no methodical process by which defined needs and desires are satisfied in a routine fashion, but is rather a romantic and refined art based upon the profound elements of human psychology. The modern development of the shop is one of its illuminating expressions; with its inviting show windows, and its interior fittings for the display and inspection of wares, it not only carefully studies the wants of the public but fosters and stimulates new and unknown needs.

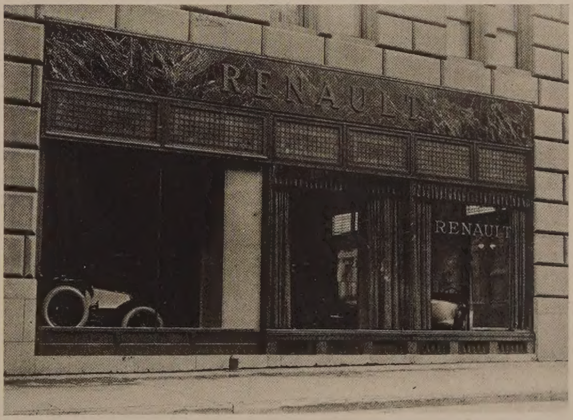


7 EAST 48TH ST. McKim, Mead & White, Architects.

Like the cover of a good book, the principal function of the shop front is to invite inspection of what lies inside. It should above all display its contents attractively and to the best advantage. Its design should suggest the character and quality of the merchandise sold. And, lastly, it should be a component part of the architecture of the facade and a harmonious unit of the street in which it is placed.

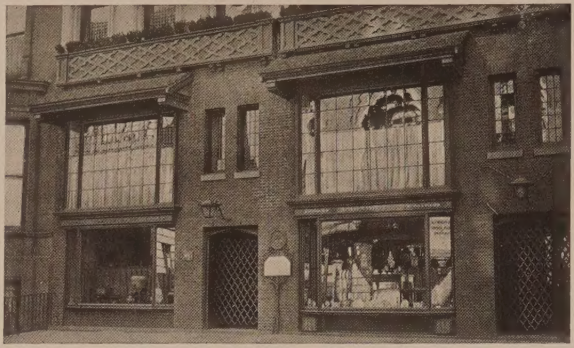
The English have well earned their reputation as a race of shop keepers. With the exception of Germany, whose imitation of English methods is conscious and admitted, the shops of the continental cities are even today conducted along almost primitive lines, while intelligent show window display is practically unknown. So it is to England that one looks instinctively in surveying the antecedents of modern work. Beginning with the reign of George I and lasting well into that of William IV, Great Britain enjoyed a period of extraordinary prosperity which brought into existence great numbers of shops, and modern shop front design may be said to date from this time. The examples of this old work are characterized by a delicacy of detail that is often reminiscent of our Colonial work; by the use of fan lights and sash bars that become thinner and more delicate with later years; and by the quaint and pleasing introduction of columns, pilasters and entablatures. The sills of the windows were, as a rule, higher than in modern work and were often protected by ironwork of interesting character. The doors were treated architecturally, often forming the central feature of fronts flanked by windows.

While the present day demands of maximum window area make a modern adoption of these quaint and charming Georgian designs impracticable, there is at least one lesson to be learned from a study of them, in the attempt which was made to subordinate the individual front to the general street design, and to achieve a uniform and harmonious street treatment rather than a juxtaposition of unrelated and uniquely different motives. Old prints of Cheapside and Regent Street show how firmly the ideas of street architecture were imbedded in the mind of the eighteenth century.



719 FIFTH AVE. Rouse & Goldstone, Architects.

Modern shop front architecture meets with an entirely

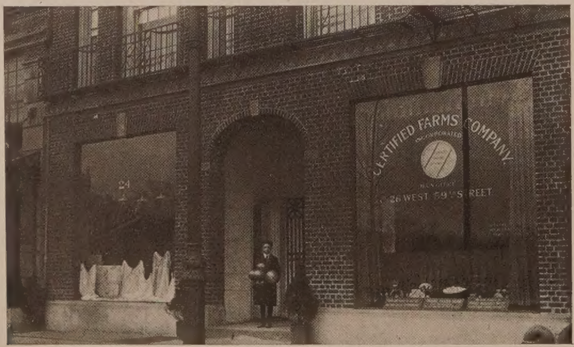


12 EAST 45TH ST. Mann & MacNeille, Architects.

new set of conditions and ideas. The shop has gradually developed from modest proportions into large and complex organizations; this is particularly true of America, whose department stores have undergone a stupendous growth during the last few decades. Keen commercial competition has forced the merchant to use his show window not only as a direct and legitimate means of advertisement, but also as a striking and individual appeal to the buying public. The plate glass industry has put at his disposal the possibilities of vast and uninterrupted glass areas and he will no longer tolerate the use of small panes, a factor upon which depended much of the charm of scale of the old work. Electrical lighting in its latest phases renders the show window as attractive by night as by day, thereby increasing its productive values.

The influence of these conditions upon the design of the shop front has been marked and striking. With none of the quaintness of the eighteenth century, or of the involved and anomalous forms of the nineteenth, it has taken on characteristics peculiarly modern. Its dominant notes are elegance and simplicity. The decorative features of the window itself are limited to a treatment of the structural forms. All is subordinated to the glass area which is treated as a picture to be surrounded by a well proportioned frame; in some of the best examples, the whole front is even treated as a decorative proscenium.

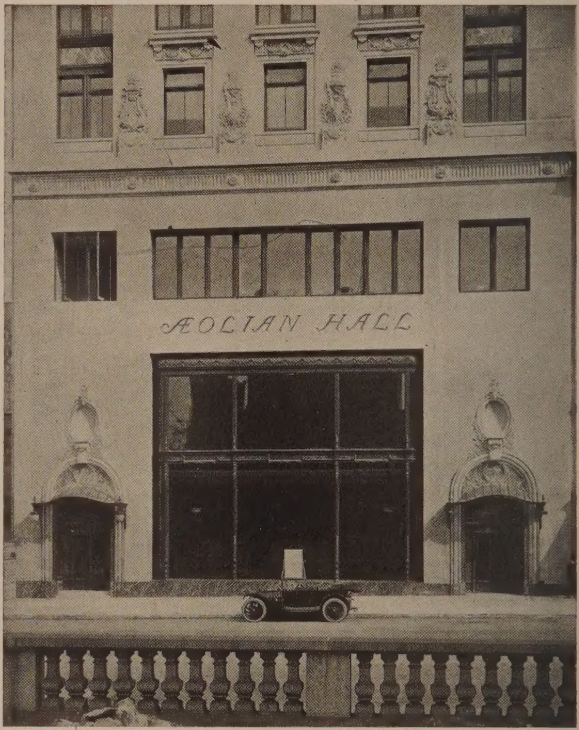
Discussions of the absurdity of masses of masonry apparently supported by sheets of glass are heard less and less. Although the conditions remained unchanged, we are probably becoming more used to them and to regard their employment within certain limits as legitimate in commercial architecture. The eye still revolts at the sight of extreme cases, such as the turning of exterior angles by show windows; but as the facades of steel-constructed buildings are being worked out more and more upon decorative rather than rationalistic lines, so the show window with its enormous panes comes gradually to fit into our preconceived notions of design.



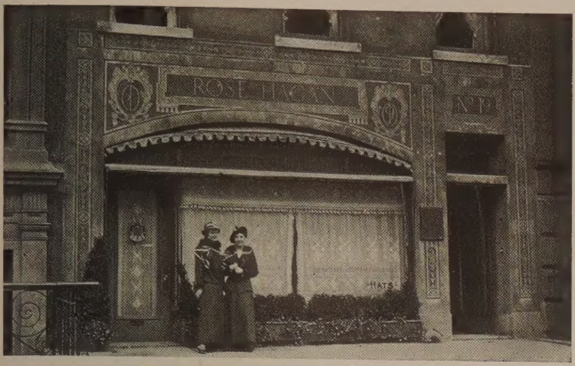
24 WEST 59TH ST. A. J. Bodker, Architect.

The picturesque possibilities of the projecting front are unfortunately barred by ordinance from the larger cities, but it suggests itself as a type that is successfully utilized in towns and villages. The recessed front is a form that, while little known in New York, has an extended application in the narrow streets of London and Boston; it gives the advantage of increased glass area with space for the pedestrian to gaze at the display, undisturbed by the passing crowds or the congestion of narrow sidewalks.

In the modern window, the sill or base is kept low, actual measurement revealing the average height to be 24 inches above the sidewalk. Windows for the display of small objects, such as jewelry, are made considerably higher, while those intended to exhibit decorations, motor cars, etc., are often much lower. Generally the space beneath is covered by a grille and utilized to ventilate the cellar or basement, but an inspection of the illustrations will show that in the best examples the base is not so designed but is made of marble or stone. In a similar fashion, the height and depth of the display window is governed by the type of goods to be exhibited. In general, a height of eight to twelve feet above the sidewalk will be found ample for most displays. There is a marked tendency to keep the height as low as possible, both to frame properly the display and to simplify the problems of lighting. The depth is indeterminate varying from three to four feet for the average small ware window to the dimensions of an actual room for the showing of interior decorations. If double doors are used, they will naturally be a determining factor if they are placed, as in many cases, one on the line of the exterior glass and the other on that of the background.



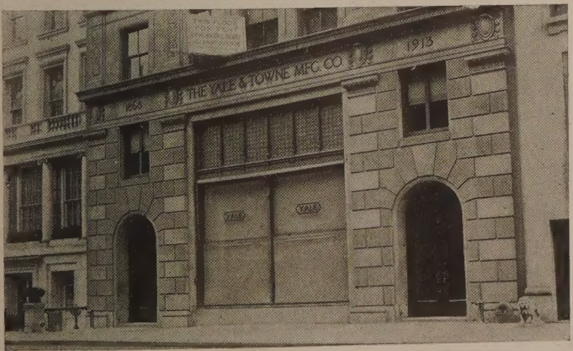
29 WEST 42D ST. Warren & Wetmore, Architects.



19 EAST 57TH ST. Hunt & Hunt, Architects.

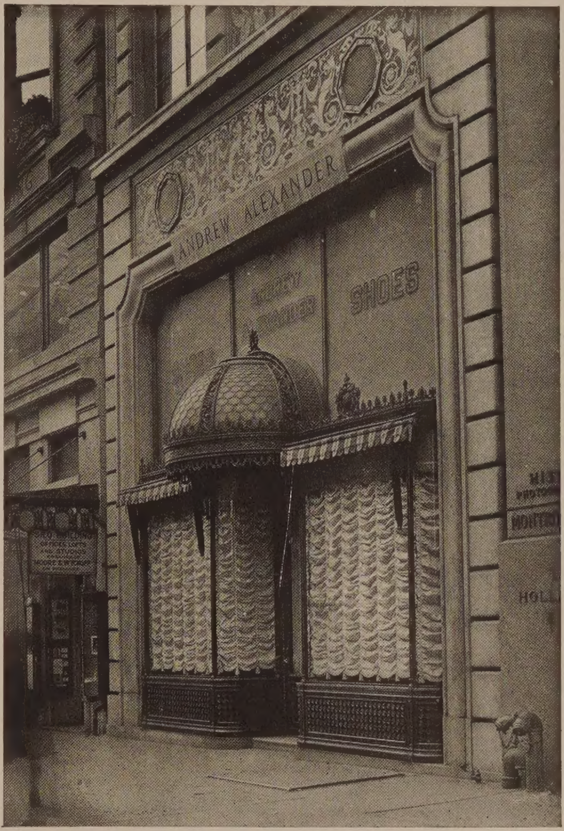
The interior finish of the display window may best be treated in paneled oak or walnut. The function of the finish is to provide a neutral background for all types of exhibits and these woods seem most fitted for the purpose. They are more permanent than any fabric, which is found to fade quickly under the rays of the sun. A recent Fifth Avenue department store has adopted backgrounds of imitation Caen stone—a novel and striking feature of indifferent success. The use of mirrors is fortunately confined to stores of the cheaper grades. Although still in general use, the Holland shade is gradually being supplanted by curtains of casement cloth, drawn to either side or gathered in loops and raised to the top. In either style, they have great decorative value both when open and closed, while the easily faded Holland shade is scarcely little else than a utilitarian feature. The glass area above the show window is usually fitted with prismatic or clear glass and serves to light the interior of the shop. Occasionally, if more light is desired, the show window is fitted only with low panels and is unenclosed.

In the lighting of the shop window, it is primarily demanded that the source of illumination should be unseen, excepting of course the use of individual lights as features of the display. By using a continuous reflector placed along the top of the glass, containing Mazda lamps in frequent spacing, an equal and diffused illumination may be obtained over the whole display. The shape of the reflector will depend upon the dimensions of the window and the character of the exhibit, but standard shapes may be obtained to fit all general conditions. If it is desired, the shadows cast from these lights by the display upon the background may be neutralized by the introduction of small vertical reflectors placed at the lower corners of the windows. In the department store referred to above, a system of base reflectors are in use, which are similar to the foot lights of the theatre. These are concealed by small bronze grilles and their light is tempered by color screens to suit the colors and character of the display. Where a striking night effect is desired, a similar system is well worth consideration.



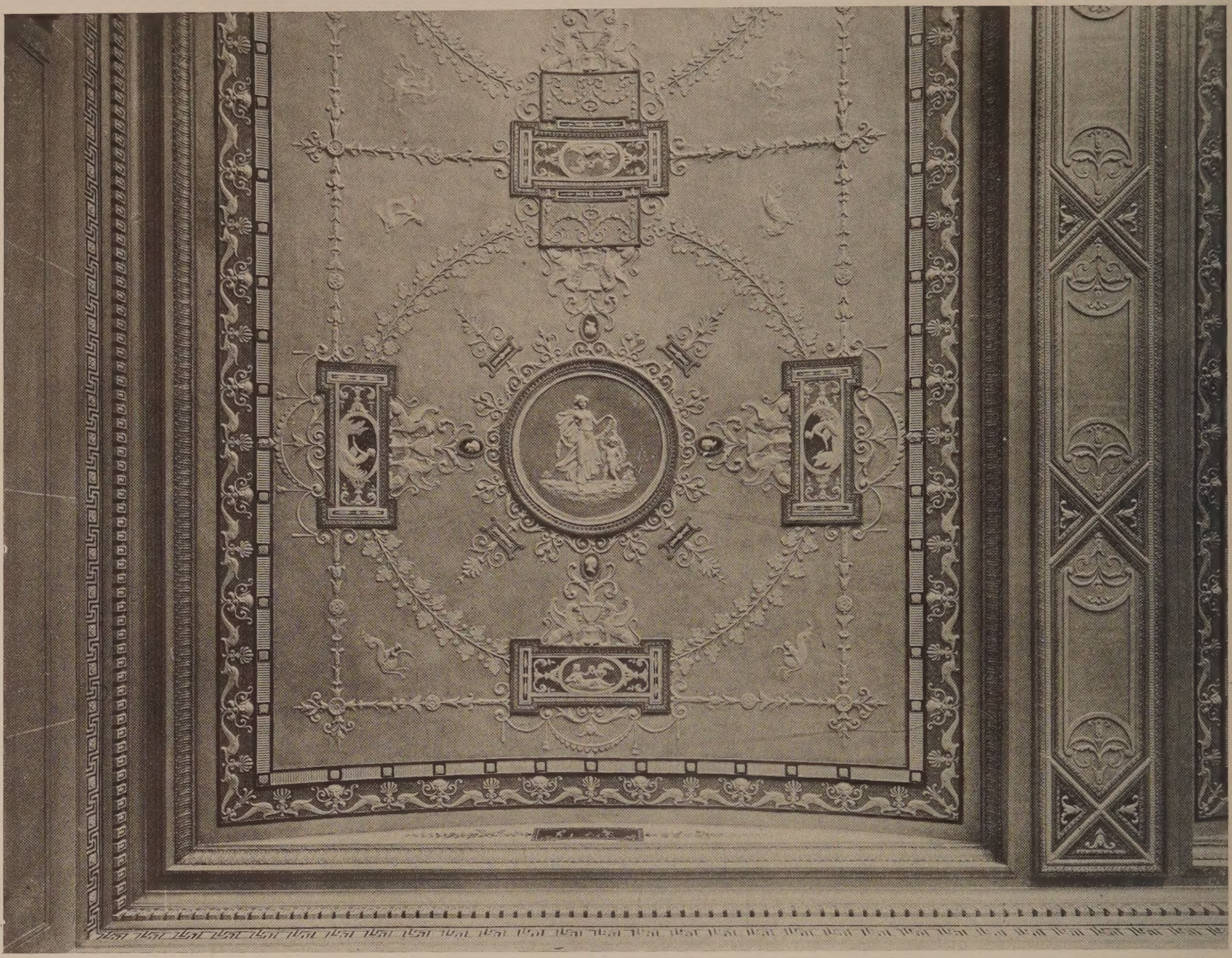
9 EAST 40TH ST. LaFarge & Morris, Architects.

In the design of a commercial front whose occupancy is subject to realty vicissitudes, some little thought should be given to the question of signs. It is of course impossible to presage the demands of the future occupant, but with the knowledge in mind that he will surely want some sort of sign, it is safer to include in the design obvious and adequate flat spaces that may be used for this purpose without detriment to the general appearance. The example at 719 Fifth Avenue, New York, is an illustration of this desirable foresight on the part of the Architects. They have inserted a wide slab of marble that is decorative if left unutilized and would certainly contain the most extreme case. The illustration of 1270 Broadway, shows a lack of appreciation of this condition with the resultant concealing of much beautiful detail. Generally speaking, the illustrated examples show good taste and discrimination in the quality of their lettering. It is usually made a decorative part of the frame rather than a merely obvious sign, and is held in its proper subservience to the design.



548 FIFTH AVE. Carrere & Hastings, Architects.

While the restrictive conditions of modern shop fronts narrow the scope of the designer's range, this is proving an incentive rather than a hindrance to the architects of to-day. The illustrations witness its progressive development and the solution of its problem along admirable lines. The last word is by no means spoken and one can reasonably look for many new and varied types yet to come.



CEILING, PALM ROOM, DETROIT ATHLETIC CLUB, DETROIT, MICH. Albert Kahn, Architect. Ernest Wilby, Associate.

DETROIT ATHLETIC CLUB BUILDING

BY ALBERT KAHN, ARCHITECT

THE building of the Athletic Club by the most prominent of Detroit's progressive business men offered a rare opportunity. The site, in the very heart of the city, is an unusual one, bounded on every side by a street and having its lot line on the Main street some 80 feet from the sidewalk line. The project being managed by business men, in a business-like manner, the Architects were made responsible from first to last, and full scope was given them in a manner which not often falls to their lot. The amount of money available, while not superabundant, was adequate for the results desired.

The structure is rectangular in plan with a frontage of 150 feet and a depth of 124 feet. It is built of buff limestone cut by the Ingalls Stone Co. The main front faces the south. In its arrangement the building is divided into three groups. The social and dining rooms occupy the lower two floors, the next two floors are given to athletics, and the top two floors to the sleeping rooms. On the first floor are the entrance hall, office, check room, stair hall, men's wash and toilet rooms, barber shop, lounging room, grill, ladies' entrance, reception and retiring rooms, the employees' entrance and general receiving room. The second floor is entirely given to dining rooms, general and private, and to the kitchen. On the third floor a number of private dining rooms, card and game rooms are placed, also the locker rooms for men and women, dressing rooms, and Turkish bath. On the fourth floor are the gymnasium, hand and squash courts and the swimming pool, which latter is accentuated by the arched windows of the front. There are 108 sleeping rooms with baths and the usual linen and other service rooms on the top two floors. The mezzanine over the check room and ladies' entrance and reception room gives space for manager's and secretaries' offices, a reading room and for dining rooms for the employees and cook's offices. In the mezzanine over the kitchen and private dining rooms, sleeping quarters for female help and a suite for the housekeeper are provided. Other mezzanines give space for linen, valets' and other service rooms.

Economy in operating cost is one of the prime requisites in clubhouse planning and the above arrangement had this in mind. With the dining rooms on the second floor, the elevator service is obviously less than if placed on the top floor as would have seemed at first hand the logical position. The placing of the kitchen on a level with the main dining rooms avoids slow service and makes for economy of operation as well. Keeping all athletic rooms in a group naturally makes supervision and service easier than if scattered throughout the building.

The exterior is faced with Bedford limestone, with rubbed surface. The stone extends from grade up to and including the cornice. By laying the brick backing in stainless cement mortar, all cement stains have been avoided. The entrance steps are of granite.

The entrance hall is wainscoted to the ceiling in American walnut, of straight grain and light gray in tone, the floor is of gray Tennessee marble, the ceiling of ornamental plaster painted and gilded. The mantel, after a Fifteenth Century Italian model, is of Hauteville marble touched up in color. The lounging room is finished in walnut, the walls are covered with a fabric with tapestry border, while the mantel is Hauteville marble. The parquetry floor is of quartered oak. The billiard room is wainscoted in quartered oak of fine grain, the walls above and ceiling are of modeled plaster. The billiard cues are concealed behind invisible doors in cupboards back of the wainscot. The floor is of rubber tile.

The grill room is modeled after an apartment in the Palazzo Vincigliata in Florence and the color decoration of the walls and ceiling is skilfully done. The low wainscot is of gray quartered oak, the floor of Mueller tile in dull reds with inserts of other colors. The stair hall has walls faced with Botticino marble. The stair treads are of gray Tennessee marble as is the floor of the hall. The wrought iron stair rail is of polished iron touched up with dull gold.

The ladies' entrance hall has Caen stone walls and marble floor. The ladies' reception room is paneled in plaster and painted in tones of gray.

Opening from the main stair landing are a writing room and a reading room. The latter is finished in fine grained fumed oak, the mantel facing being of buff sandstone, while the floor is of a form of cork tile.

The main dining room is wainscoted in brown oak, the wall above is of Caen stone and the ceiling is of painted plaster. The dining room ceiling is skilfully done in the manner of Raphael and Giovanni da Udine. The floor of the dining room is of marble, covered, however, with carpet which is removed during the summer months.

The ladies' dining room has walls paneled and painted; the lower part is wainscoted in wood. Tones of gray are used in conjunction with the white woodwork. The floor is similar to that of the main dining room.

Between the ladies' and main dining room comes the palm room. Its walls are of Caen stone, the floor of Tennessee marble. The treatment of the ceiling, inspired from models in the Vatican and the Villa Madama, is in cast plaster, in white and color.

The musicians' gallery is concealed behind a screen which opens onto the corridor leading to the main dining room.

Careful attention was paid to the arrangement and ventilation of the kitchen. The walls are enameled, the floor is of red tile, and ample space is provided below the floor to give access to all plumbing pipes.

The private dining rooms are treated with paneled walls. Collapsible doors make it possible to open the four rooms into one banquet room.

The locker rooms, on this floor, are designed with special reference to adequate light and ventilation. The lockers are 16″ square by 4′ 6″ high. Toilets and showers open off the locker rooms.

The Turkish bath on the third floor is patterned after the best that could be found. Electric baths, hot room, steam room, hydrotherapy room, massage, general and private rest rooms, apparatus and dressing rooms are provided. In general, the walls and ceilings are of vitrolite, in division walls plate glass in bronze frames is used, the floors are of vitreous tile, the rubbing slabs of white marble. Unlike many Turkish baths, ample daylight is here provided in all rooms, and to retain the necessary heat, double sash are used. Private stairs connect the Turkish bath with the swimming pool, on the floor above. This has southern exposure and is flooded with sunshine most of the day. The walls of the room are wainscoted with marble, plastered and painted above. The pool, which is 25′ x 75′, with depths varying from 4 to 8 ft. is formed of a waterproof steel tank that rests on the structural frame. The steel tank is further waterproofed with Hydrex felt. This is covered with reinforced concrete, which forms the base for the white vitreous tile lining. A cork tile curb forms a border around the pool and prevents slipping in diving. The floor of the space around the pool is of vitreous tile.

The gymnasium has pressed brick walls of light buff color, the floor is of maple. The running track is banked and is covered with cork carpet.

The squash and hand ball courts have walls plastered with cement mortar, and have maple floors. The artificial lighting is by means of reflectors let into the ceiling and flush with same on the under side. A visitors' gallery is over the passage back of the courts.

The athletic equipment of the building is available for ladies on certain days of the week. For this reason the plan has been arranged with private ladies' entrance and elevator so that by locking doors entire privacy and freedom from intrusion is assured.

The upper two floors contain 108 sleeping rooms with bathrooms. Part of the latter are equipped with tubs, the remainder with showers. The walls of the bedrooms are partly paneled and painted and partly papered. The floors are carpeted.

Serving rooms are provided on all floors and connected with each other and the kitchen, by dumb waiters and a service elevator.

In the basement are provided a number of bowling alleys with locker and toilet rooms, in addition to the locker and toilet rooms for the help, carpenter shop, porters, and storage rooms and machinery room, the latter so placed as to make the main rooms free from sound and vibration of machinery, pumps, etc.

The construction of the building is a structural steel frame fireproofed with concrete with long span floor construction of reinforced concrete and hollow tile and metal floor-tile. The latter in particular has been used to excellent advantage, some of the spans in this construction being 36 feet clear, without excessive depth of floors or minor steel beams.

The building is heated by low pressure steam and is mechanically ventilated. The ventilation system is composed of a number of individual units, so arranged as to make possible the ventilation of individual rooms.

Steam is furnished by a central public heating plant; electricity by the Edison Co. In the basement are located the necessary pumps, filters, blower fans, refrigerating machinery, vacuum cleaners, etc.

In the interior, color has been freely used. The furniture as well as electric lighting and fireplace fixtures were carefully selected. The furniture, as well as the color decorations, hangings and wall coverings were furnished by W. & J. Sloane of New York, with Mr. Wilson Hungate in charge.

To solve the problem first of all from a thoroughly practical standpoint, to co-relate the rooms so as to be convenient, also to arrange them so as to afford a maximum amount of revenue with a minimum amount of cost of operation, and then to make the building attractive; to give it the character of a fine private home, rather than that of a public hotel has been the aim of the designers.

THE GROUNDS OF THE COUNTRY HOME

BY NOBLE FOSTER HOGGSON

The grounds of many a country home, where money has been spent freely, are vaguely unsatisfying to the owner and they require but a slight change by the touch of the genius of some expert to transform the place,

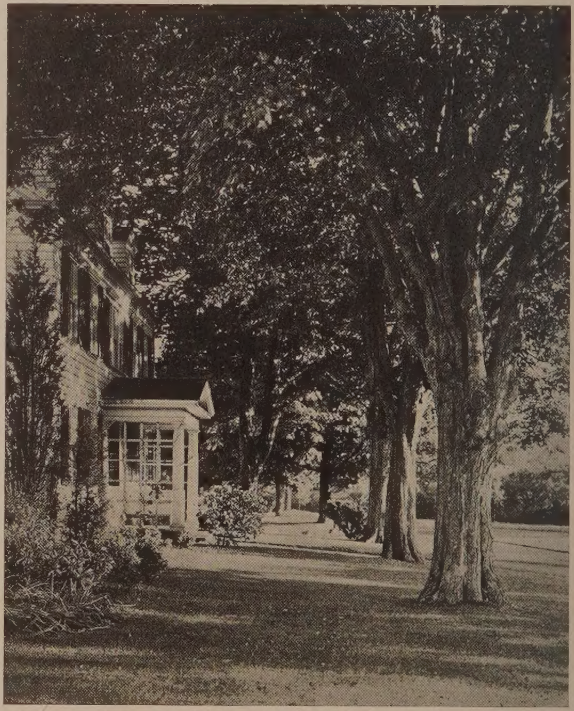
WHEN Constable, the English painter, stood, on varnishing day, before one of his canvases hung on the walls of the Royal Academy, and studied it long and critically, it did not satisfy him. Somehow it did not pull together as a composition; it did not unify itself; it did not express the fullness of his thought. Turner, at work on an adjoining painting, saw his perplexity and in turn regarded the picture with keen, critical instinct. After a few moments' exchange of opionins, Turner dipped his brush into the color on his palette, held it poised in air. He looked at Constable with a query for permission in his eyes and gesture. Constable smiled and nodded. Then the brush quickly descended in a single firm, broad stroke of color. The painting seemed suddenly transformed. It glowed with life, the isolated elements blended in new relations, and, as if by magic, what Constable had sought in vain was realized and completed by a single touch of Turner's brush.

The grounds of many a country home, where money has been spent freely, are vaguely unsatisfying to the owner and they require but a slight change by the touch of the genius of some expert to transform the place. Sometimes many changes are necessary, many which should have been foreseen at the beginning, for many owners having the quality of certain parts of their grounds or improvements of the best, miss effectiveness by some slip in the location of some element, as of a garden, or a misjudgment as to size. form or color. The units may in themselves be beautiful but they do not combine into beauty, for beauty is largely a matter of proportion and relation.

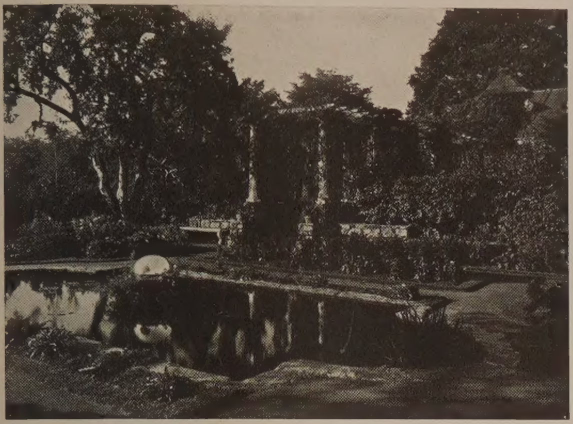
Sometimes the cutting down of a single tree may be the Turner stroke that reveals new beauty in a view. A drive-way changed in the direction of its approach to the house may seem to add infinitely to a sense of seclusion and privacy, or winding its way sympathetically, may be made to give a suggestion of a large estate to grounds comparatively small. At each turn along the drive the view is caught from a different angle suggesting ever new charms. all studied with such care that no thought of care is suggested.

The house and grounds of a country home should be considered not as separate pictures, but as a single big picture. Whatever the eye can take in from any point of view is but a single unit or part of the picture and all within it should be in perfect harmony and proportion. The beauty should be even more than an appeal to the eye. It must satisfy the mind and the heart; it must meet the demands of a certain instinct of the eternal fitness of things; a sense of the right thing being in the right place. No beauty, for instance, of a vegetable garden in itself, could justify its being placed just in front of the house where it would be constantly in evidence. Greenhouses are never beautiful in themselves, but subordinated in the background, and rendered less obtrusive, they may add just the note needed in that special unit of the picture. Comfort, convenience, ease of access, where such ease is an advantage, must always be considered.

The garden should not flaunt itself aggressively on the public gaze like the flower-beds of a railway station. It should nestle cozily near the family porch in a close, comforting, companionly sort of way, as if ever ready to rest and to inspire by its beauty and its perfume. The seats should be just in the right places and be easy, comforting and inviting. A big generous crow's nest, easily reached by a little spiral stairway winding round the trunk of some favorite tree, furnishes a rare retreat on a drowsy summer afternoon. Some seemingly waste spot where nature has



Stately elms, a beautiful legacy from New England ancestors.



Where gazing globe and lily pool mirror back the beauties of a sunken garden.

been a bit rebellious and unconventional can be converted into a wild garden, where the ferns grow freely and the brilliant cardinal flower adds its fine touch of color, and stepping-stones zig-zag across the boggy spots.

The vegetable gardens have great possibilities of charm to the eye, entirely apart from their contributions to the kitchen, and can be bordered and enclosed with cutting flowers for the house decoration. Each variety of garden fits best in some particular spot because it there best harmonizes with its surroundings, and the location that would be perfect for a sunken garden would kill the very soul of the garden in intimate closeness to the house.

No one has the true instinct of appreciation of the beauty and restfulness of the grounds of a country home, who has not in his heart a reverence for walls and steps—not always for what they are but for what they might be. They are demanding, exacting, precise in their requisites; their very simplicity makes them complex problems. A brick too high or a brick too low, and then it does not key properly with the landscape. Any wall that has not been trained from its very birth to grow old gracefully, to mellow with the years and to have finer color after every siege of summer heat or winter frost, is unfitted to associate with a garden or to have the protecting care of ivy or trailing vine. Steps, too, have this insistent quality of demanding to be just right or they will make a spot of ugliness where they should bring a captivating note of new charm and delight.

A Remodeled New England Farm House in Connecticut.

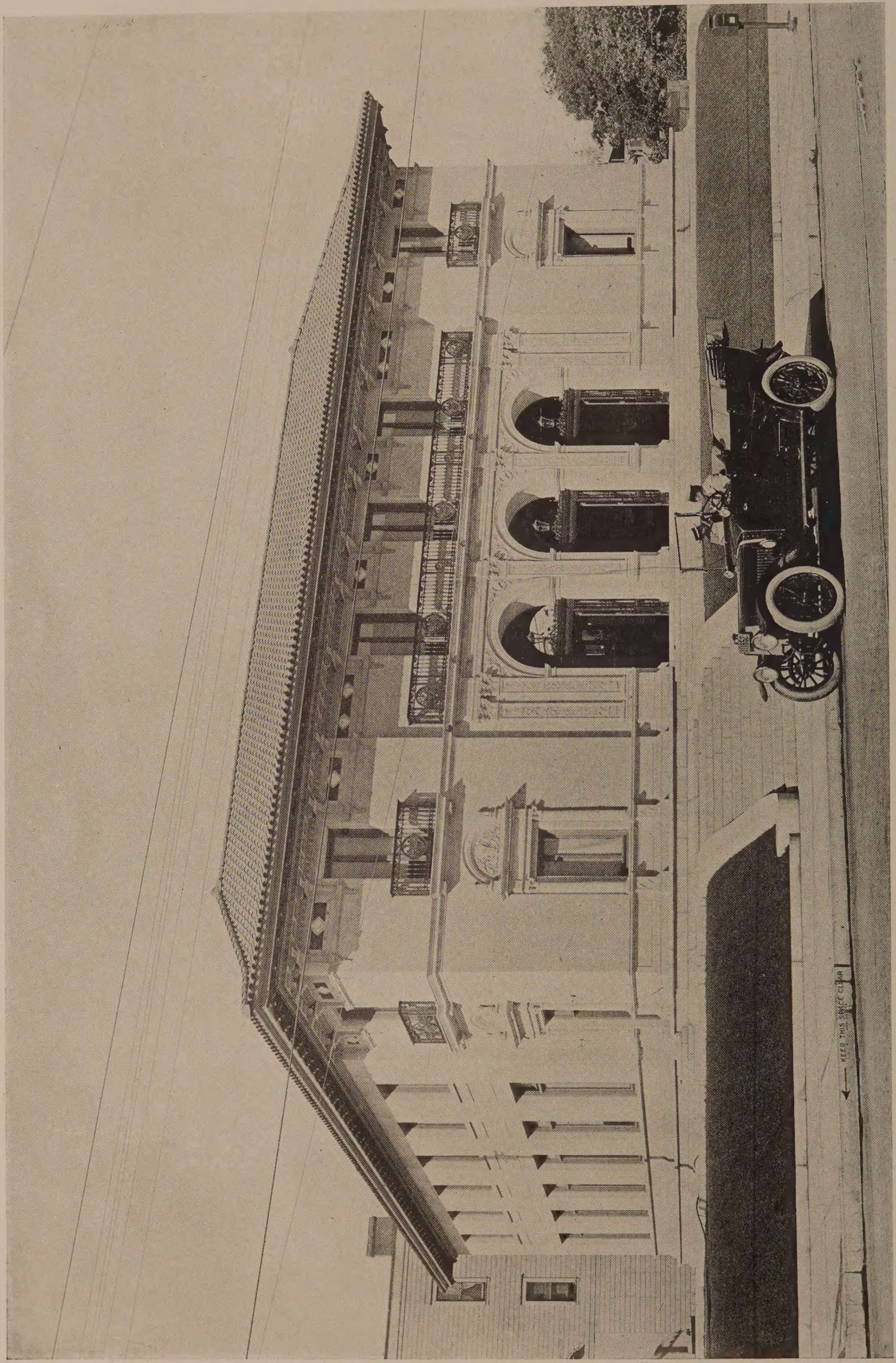
Country grounds need occasional clear spaces to give a sense of freedom, distance and background, so stretches of fine lawn, unbroken save by an occasional tree, have a special value and appeal. The tennis courts and bowling-greens should not be too close to the house, but some distance away, yet be kept, so to speak, within the picture.

No country home is complete without the picturesque addition that water gives. A fountain and pool in the garden helps a little; a tree-lined brook purling in the afternoon sunshine or in the cool of the twilight hour means more, but the best effect can be secured often by a pond made by damming the waters of a brook fed by many springs. This gives expanse of water with possibilities of the delight of a boat lazily moored to some tree in the shade, or the joy of a real swimming-pool, cool and sheltered in the sultriest days.

In the original planning of the grounds of a country home, grouping together the various out-buildings, as conservatory, garage, stables, tool houses, servants quarters, so that they form a unity, gives dignity of harmonious construction in style and color, and effective appearance in skyline.

An old Southern home in Kentucky which lost none of its charm in remodeling.

The grounds of a country home should never suggest limitation—no sharp abrupt turns where one feels there is nothing to do but to go back over the same way. The little gate at the end of the garden opens on some foot-worn path to the woods; from the rose-bowered pergola one catches a glimpse of the pond to be reached by crossing the little bridge over the brook; from each successive point one seems progressively in touch with all, in a spirit of free companionship with nature, of calm and rest and sweet content, with no thought of limitation. This means the fullest realization of joy of the grounds of a country home inspired in their making by the true spirit.



UNITED STATES POST OFFICE, SANTA BARBARA, CAL.

Oscar Wenderoth, Supervising Architect.

THE EXPRESSION OF FORM

BY LESLIE WILKINSON, A. R. I. B. A.
Assistant Professor of Architecture, London University.

ARCHITECTURAL drawing is sometimes rather slightingly referred to as something half-way between the methods of the engineer and the painter. But I prefer to see in it the combination of the merits of each, the precision and utility of the one with the feeling and beauty of the other. That skill in drawing is a very necessary part of an Architect's equipment is now fortunately generally admitted, but there are still some who belittle the necessity and quote cases in support of their contention, but I venture to think that even in these cases the great men referred to would have done even better had they been greater masters of draughtsmanship. The layman, of course, has always laid due stress on the necessity of an Architect being able to draw, and I suppose the fact that a boy is fond of drawing has more weight in the choice of architecture as a profession than anything else. This is unfortunate in many cases, as the young man finds that, contrary to the ideas of his elders and betters, many other varied attainments have to be mastered, some very exacting and contrary in their nature to free drawing. He finds that there is something more to be done than draw pretty sketches and huge fees, and that the builder—good man!—does not do everything else off his own bat, also that there are such things as legal forms and accounts.

Drawings may be classed in three groups:—1st, those which are instructive to the author; 2nd, those which are instructive to the reader; 3rd, those which are a delight to the beholder; and some drawings may combine in themselves the characteristics of all three groups. Also we must not forget the pleasure which the author obtains from the producing of a drawing, a pleasure entirely the author's own, and independent of the result produced or its fate.

First, then, as to the educational value of drawing. That drawing teaches us to see will be acknowledged, that is why we sketch and measure, isn't it? The resulting production and the delectation of our cousins and our aunts is quite a secondary consideration. Now, if we find that we see a great deal more in a building if we sketch it than if we merely look at it, and as after a time this habit no doubt develops our sense of observation, surely this desirable result would also be produced in the public were they instructed in drawing. And where is the difficulty in this? Drawing is a much older art than writing, and perhaps were I an Irishman I might say that the earliest writing was drawing. Then I suppose it was found that whilst drawing excellently expressed ideas of form, it was deficient in expressing abstract ideas, and so writing was invented and ousted the practice of drawing. Now, everybody has to be taught to write, and that the impossibility of accomplishing this is not admitted is perfectly justified. But with drawing it seems to be decided that a heaven-sent genius is necessary, a genius that may be developed certainly, but not produced. It may be claimed that trained mediocrity will produce better results than untrained genius, for while we always have our geniuses producing great works in all ages, we cannot live on genius alone, but for any general advance must rely on the trained competence of the many, the raising of the average of accomplishment. Were all trained by drawing to observe form (if necessary instead of one of the many popular accomplishments which might be dispensed with), I think we should first be exempt from the charges of crankiness, even savored with envy, when we venture to criticise executed work, and later on perhaps even receive the encouragement of sound appreciation and constructive criticism to the benefit of architecture. Drawing is not only a means of artistic culture—i. e., a thing desirable in itself, but a means to an end, a helpful instrument in the study of almost any subject dealt with by master and student. Draughtsmanship, like language, is useful for something else than the expression and communication of ideas. It is of great assistance in forming them, just as writing is a great help in sustained thinking. Writing serves not only to define our ideas, but to fix them. Drawing is an invaluable addition to our intellectual appliances, and it is because drawing may thus be made useful, not because it is the first step in the practice of the fine arts, that it deserves an equal place with writing in schemes of general education.

Let me quote a passage from James Malton's book on Perspective, which, in addition to showing sound common sense, is pleasantly couched in the leisurely phraseology of a century ago. Malton, who describes himself as "Architect and Draughtsman," says: "Drawing, in my opinion, is a vehicle of communication among mankind, as necessary to be somewhat informed in, as the art of writing. The pen may express our sentiments, but not always our ideas and conceptions; at times, that can alone be done by the pencil. A mechanic is required to execute a new and singular piece of work; it is impossible he can thoroughly conceive it without a draft, the which, not being able to give, is a species of ignorance nearly as great as the not being able to write; and a deficiency that many an intelligent person has mortifyingly and detrimentally experienced. The most labored description of scenes conveys not half so perfect an idea of their form and effect as a few lines of the pencil. Drawing is a universal language, comprehensible to a very savage, and plainly speaks to every eye. No person, therefore, desirous of a liberal education should be deficient in a tolerable acquaintance with the first principles of delineation, perspective." There is a lot in that. You will agree that what architecture has suffered from, and is still suffering from, though I hope to a lesser extent, is the ignorance and therefore lack of interest of the great public. As architecture deals essentially with expressive forms and their production, coloring and combination to satisfy the senses of beauty and comfort, and as drawing is the most natural means of the expression of form, it seems to me that were the public better informed in the art, our country would be speedily freed from much of its present disfigurement.

The only alternative to drawing as a means of expression of form is, of course, writing; but except in the case of very simple and commonplace forms, this is apt to be clumsy and seldom perfectly clear. The vivid pictures composed by our great poets and writers—Tennyson's "Palace of Art," for instance—are marvels of literary skill; but does not their success as descriptions depend on familiarity with scenes similar to those referred to? A verbal description of an original form is generally clumsy. The few just

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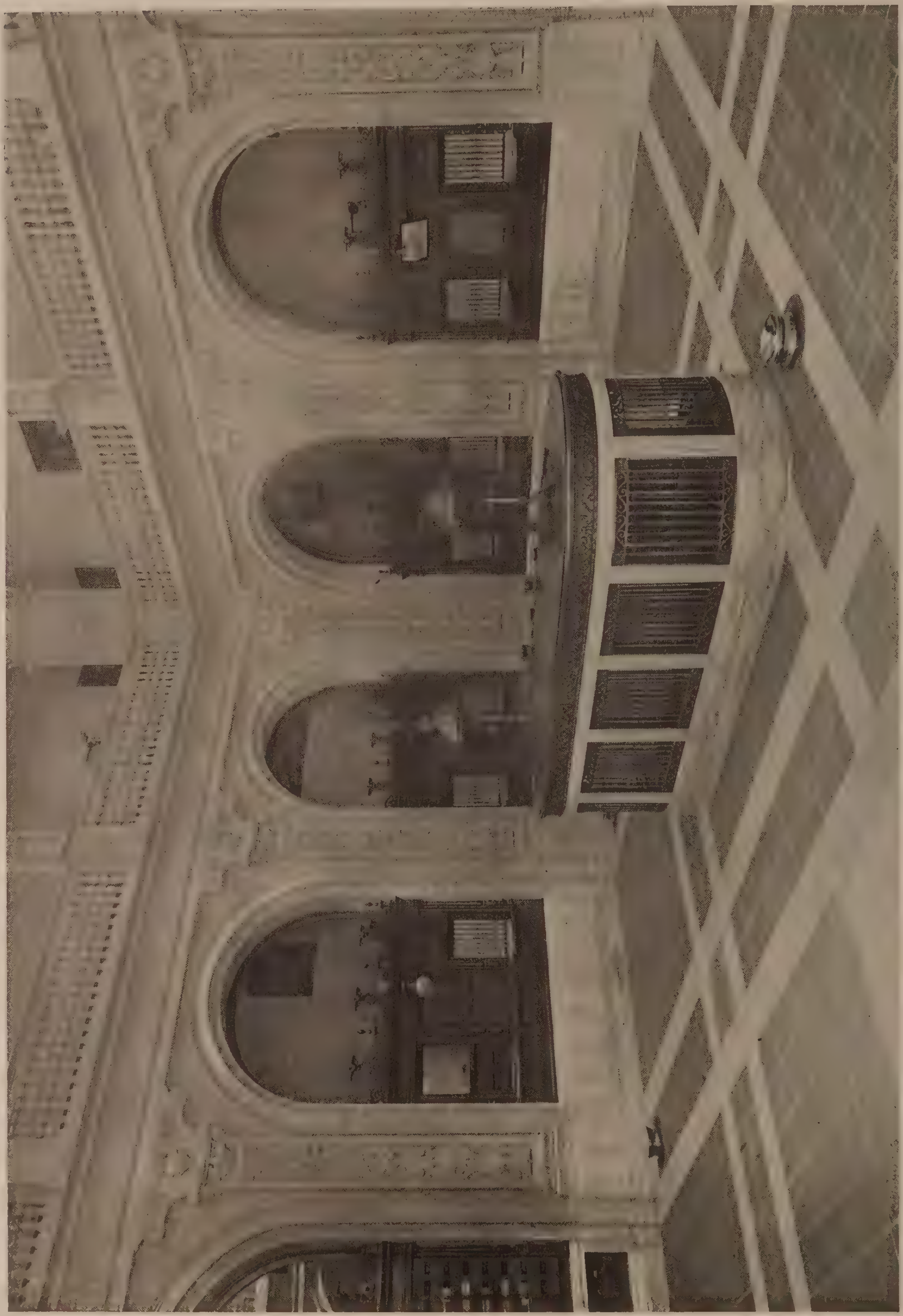

INTERIOR, U. S. POST OFFICE, SANTA BARBARA, CAL.

Oscar Wenderoth, Supervising Architect.

(Continued from page 179)

lines of Malton would be much more direct. I was going to mention models as a means of expressing form, but I think we must rule them out as being rather realizations in miniature. But their value for purposes of study and explanation is unrivaled, and were it not for their expense I suppose they would be much more widely used than they are. A model provides the equivalent of an infinite number of perspective views, and will often settle points with a layman, when perspective might be distrusted and geometrical drawings not understood, or, what is worse, misunderstood.

Photography has affected draughtsmanship in more ways than one, and must not be forgotten. At present limited to the expression of existing forms, it has ousted drawing for purposes of illustration to a great extent. But after the first triumph of popularity, it has been realized that a drawing is capable of conveying an amount of feeling and character which is lacking in the camera's work, although in the representation of lectures and the recording of dimly-lighted and inaccessible detail the photograph is of the utmost value. Again in reproduction work, process photography has dealt severe blows at the older methods of illustration. The school of men who produced those fine engravings, mezzo-tints, lithographs, and etchings, showed themselves in their delineation of architecture rare masters of chiasoscuro and composition.

What is it that gives the art of drawing its value? To my mind, the production of a drawing means the knowledge of tangible facts. We cannot express a thing until we know what it is. A great draughtsman will be so, not because he commands a skillful technique, or has a fine sense for line, color, and composition, but because he knows the forms he deals with. Of lesser lights, some can draw the figure, some animals, some landscapes, some flowers and eatables, and some of us walls with doors and windows in them, but each his special subject only. All are draughtsmen, and all can draw, but their failure in other subjects results from lack of knowledge, gained by observation crystallized by the habit of drawing. When we say that the figure is the most difficult subject to draw, I maintain that we mean that the greatest knowledge is required to delineate the subtle contour of form of the most wonderful of all creations, the human form. It is extraordinary to notice how some objects are closely studied, while others are denied that attention so necessary to their just expression. If we knew trees and figures of men and animals and motor cars as we do columns and cornices, these objects might look more like their prototypes than they sometimes do in our perspectives. I think we should devote more time to the serious study of figure drawing and landscape composition—the latter the setting, and the former the adornment and completion of our works. The second group of drawings—i. e., those instructive to the reader, includes working drawings, record drawings, and restorations (these latter also satisfying the condition for inclusion in group I as eminently instructive to the author also).

The mention of working drawings calls for a reference to graphics. This most useful application of drawing to the solution of very practical problems is, of course, appreciated by the engineer and Architect. With the diagram errors are less likely, and results more obvious than can ever be the case with mere symbols. It may be said that graphics deal with the expression of forces and numbers rather than form, but as in graphics forces and numbers are, as it were, given form, so that their functions may be more obvious, I have ventured to refer to the subject. Moreover, the high degree of accuracy required in these drawings is a very useful corrective to the less precise work sometimes produced.

Of drawings in the third group—i. e., those which give pleasure by their intrinsic merits, apart from any question of association, it may be said that they are the result of absolute knowledge assisted by skill in "indication." The most advanced types of these are based on a close study of the effects of forms under varying conditions of lighting, movement and atmosphere. One more great sphere for draughtsmanship is seen in the opportunity it provides for men to show what they could produce if they had the opportunities. I wish we saw more of the fine imaginative (but not impracticable) conceptions by which the old men used to give evidence of their powers and their love of architecture for its own sake. Surely it is in such works as these that a man can show his real worth, sometimes even more than in his executed works, which in this country are too often marred by lay interference and irritating conditions. I suppose our confrères in France are saved from this by the innate taste of their fellow countrymen, while the American client probably has the good sense to set less value on his own opinion than on that of his chosen expert in matters architectural.

Owing to their perishable nature, few mediæval and no earlier drawings exist for our information and study, but I imagine that what we should understand as complete drawings were not made. Their ignorance of perspective is surprising, and the performances in small-scale work up to the Renaissance are almost childish. But that the early builders could draw, and to much purpose, if only full sizes on their templates, and setting out platforms, is very evident. With the Renaissance drawing became of paramount importance. The introduction of the new manner, in the northwest of Europe, at any rate, depended almost entirely on graphic representations, the inadequacy of which in many cases led to the perpetration of unlovely compositions, which we know as Elizabethan and Jacobean, and which some men unaccountably feigning extraordinary ignorance would imitate today. From this time to the present day drawing has become of more and more importance, until today all the components of a great building may be in preparation in various places at the same time, and the whole assembled with record speed, the accurate relation of the parts being assured by the services of draughtsmanship. Granted that drawings are now indispensable, let us see what the effect has been on architecture. Has this effect always been beneficial? Planning, as now understood with all it means, could not, of course, be effected without small scale drawing; but has not its effect on elevational design been unfortunate in some cases? With tradition thrown overboard, and chaos let loose by the misguided zeal of literary amateurs, and a public too intent on other matters to take heed, the accumulated heritage of centuries is squandered just as it is becoming enriched with a first-hand knowledge of Greek refinement. The engineer is parted from the Architect, and takes with him the life-giving element of adventure, and with it much precision in draughtsmanship. The draughtsman, born and bred in the narrow artificialty of a new-made town, brought up—I will not say trained—at the drawing-board, produces out of his own inner consciousness (a receptacle which has never been filled),

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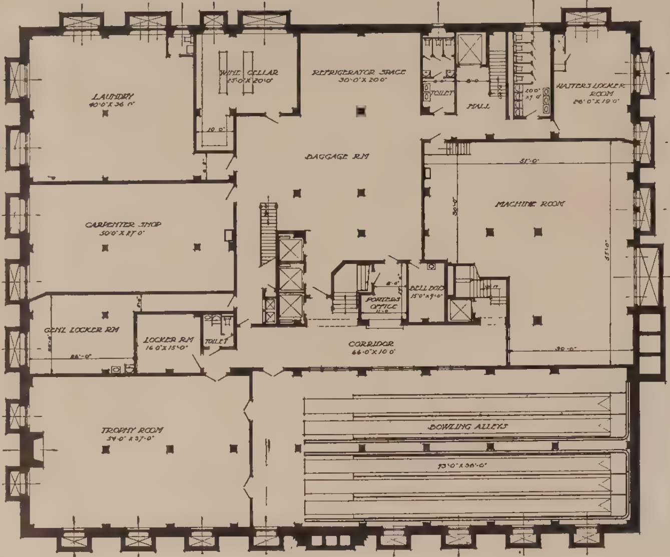
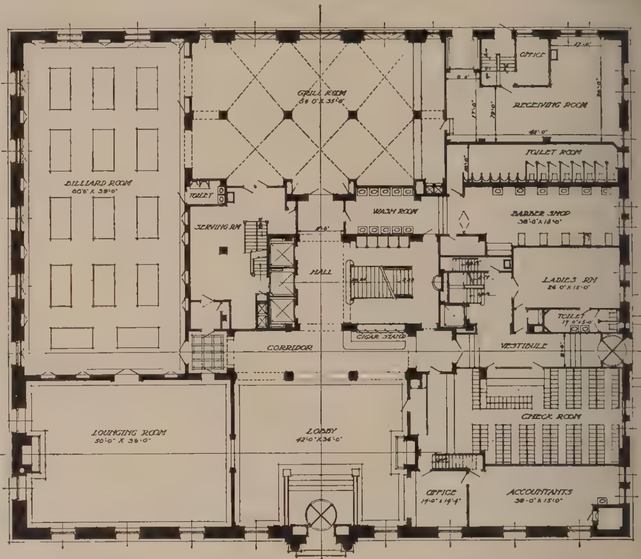
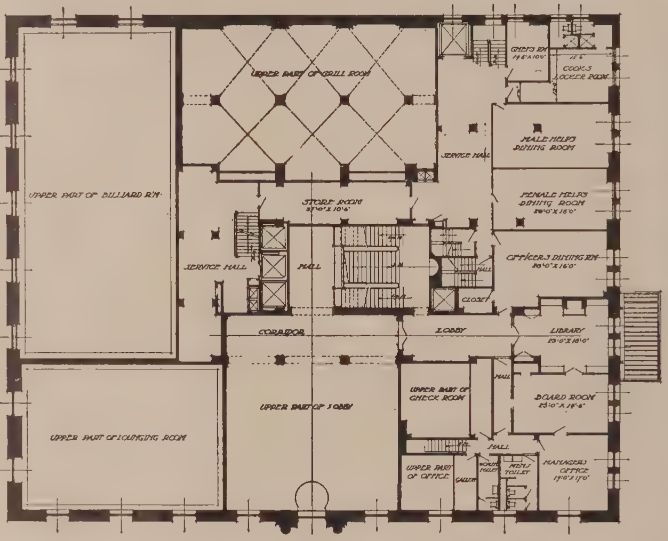


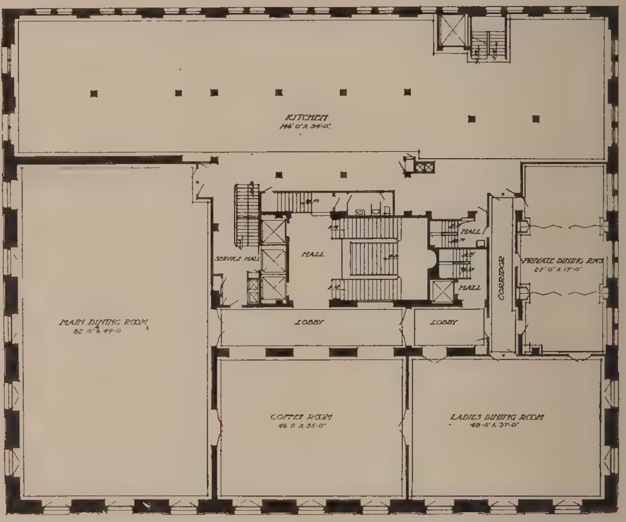
Basement plan.



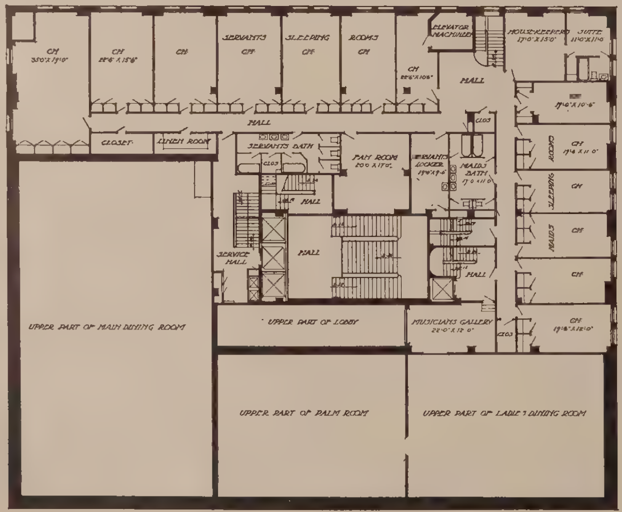
First floor plan.



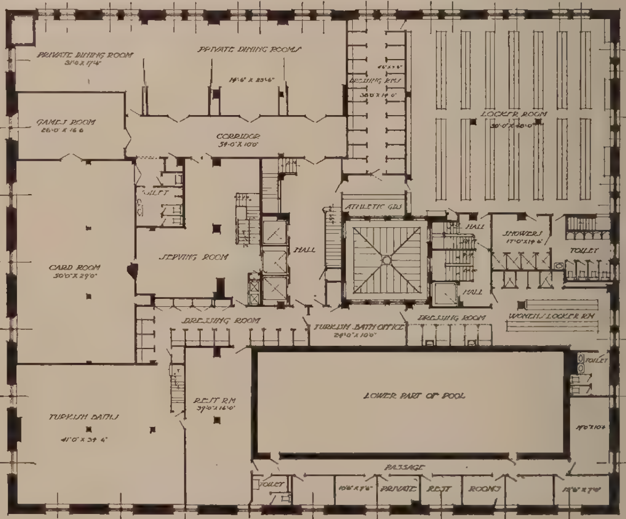
First floor mezzanine.



Second floor plan.



Second floor mezzanine.



Third floor plan.

PLANS, DETROIT ATHLETIC CLUB, DETROIT, MICH.

Albert Kahn, Architect. Ernest Wilby, Associate

(Continued from page 181)

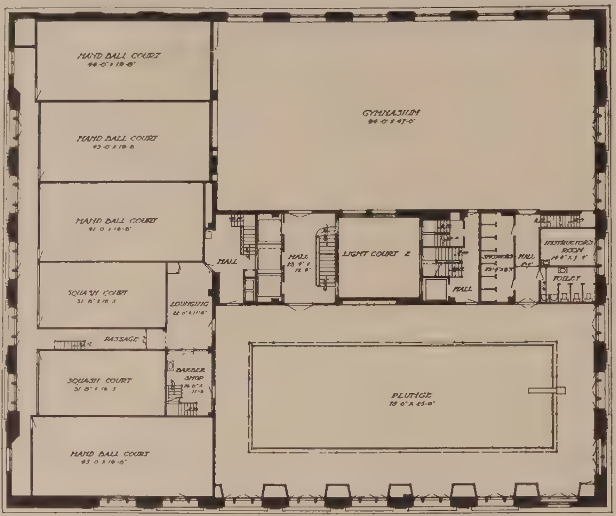
the drawings for the buildings which we know only too well. These are often conveniently devised with excellent workmanship on good material, full of drawing, but innocent of any claims to be considered as architecture. Again, these men at the boards must have originated the ugly and elaborate ways of carrying out simple details, which have become the stock-in-trade of the artisan today. If they had only spent a few days in the nearest village and then given a few minutes' verbal instruction or demonstration to the workmen, how much better a lot of this work might have been. Is not the great advance in domestic work largely due to the adoption of this policy, and to the realization that there are bricks and bricks, and that every locality has its characteristic manner of buildings.

Once the Renaissance was established, it seems that elaborately detailed drawings became unnecessary, and the workmen could be trusted to produce the vernacular 17th and 18th century work of which the charm is now generally admitted, and of which the American colonists made such good use. But with the 19th century, with its chaos in matters artistic, the luckless workman found himself called upon to execute work in the manner of half-a-dozen centuries, in many countries, in as many days. The most precise information in the form of drawings became necessary, and has continued so ever since. Now it is not that architecture suffered from too much drawing (I think that is impossible), but rather from drawing misapplied—that is, there was and still is in some quarters, too much drawing in design, and not enough drawing of it. If 80 per cent. of the drawing put into the average commercial competition or domestic designs of last century, and more recently had taken the form of the tracing paper's refining furnace, and numerous perspectice studies from every point of view, might we not have been spared from the senseless choppings and blockings, trouser panels, and the ubiquitous swag which disfigure so many of these buildings?

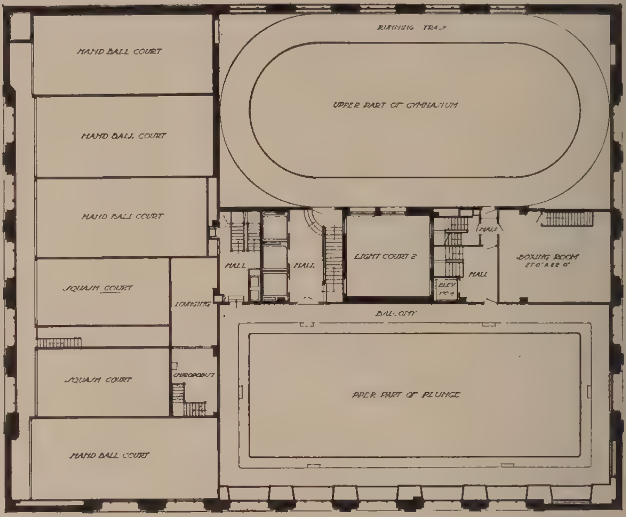
In deciding the manner in which a drawing is to be executed, it is very necessary to distinguish between the difference in function of what I will call "study drawings" and working drawings, which are respectively suggestive and explicit. One occasionally sees working drawings decked up with shadows, etc., and I am afraid also so-called working drawings are sometimes, to say the least, sketchy. The result is unsuccessful in either case. It should be evident that no working drawing for a successful piece of work can be produced without the previous preparation of exhaustive study drawings. In addition to mere manual skill, the production of an architectural drawing, in any manner of course necessitates a thorough knowledge of materials, the forms which the draughtsman expresses being determined not by caprice, but by the functions of parts and properties of materials, although these are secondary to the question of expressiveness of form. In the use of decorative materials, the necessity for beauty of form decreases as their decorative value increases. As mediums we have the pen for line work, the brush for wash in monochrome and color, and the pencil, probably the most useful all-round instrument for delineation, capable of giving a marvelous range of effects from delicacy equal to a silver point to the sparkle of "slashy" pen-and-ink work. The colored pencil and chalk too, is an undeservedly neglected medium. The value of line in any type of drawing can hardly be exaggerated, but its use alone should be reserved for working drawings (which, by the bye, we may flatter ourselves have attained a degree of excellence in recent years, and even show signs of being carried too far.) Although the delicate line perspectives which we associate with Laterouilly and his contemporaries, in which the effect of distance is increased by the thinning of the receding lines, are very charming, the method is too labored and lacking realistic effect for us to desire its revival. Pen-and-ink work, necessitating the adoption of a somewhat rigid convention, allows of more easily acquired perfection with these limits, while with a medium allowing a broader manner, success, though more difficult, will be the greater accomplishment.

As systems we have direct or orthographic projection, isometric projection, and perspective. The value of the first two-dimensional system may be increased, from the descriptive point of view, by the employment of sciography, the neglect of which during a few generations was not justified by the contemporary standard in design, and which we are all glad to see revived. The practice of indicating shadows seems to have ceased during the Gothic revival, while in exchange we adopted the thick-line and Oxford Frame manner. Isometric projection is a valuable system, combining the effect of perspective to some extent, with the added advantage of the possibility of reading to scale in three dimensions from the single drawing. Now although there is promise of improvement in design through the revival of delicately-drawn and shadowed and rendered elevational drawings, I hope that we shall not forget our perspective. Probably the most descriptive way of presenting any project to the lay mind is by means of the bird's-eye view. In no discussion of drawing can mention of "the Orders" be omitted. We must all be glad to see these models of proportions stripped of the senseless arithmetical fog which so long blinded our youth to their beauty. But the rheumatism inflicted by Palladio and others is being massaged away, so that they may regain their pristine flexibility and grace. As to sketching, it is difficult to say whether sketching helps the study of perspective or the study of perspective helps sketching most; probably the honors are easy. But it is much easier to see how a line goes if we know how it should go. Again, the student in arranging his drawings on the sheet and in determining the character and weight of letters, etc., obtains valuable training in the all-important subjects of balance and proportion and fitness of feature to composition.

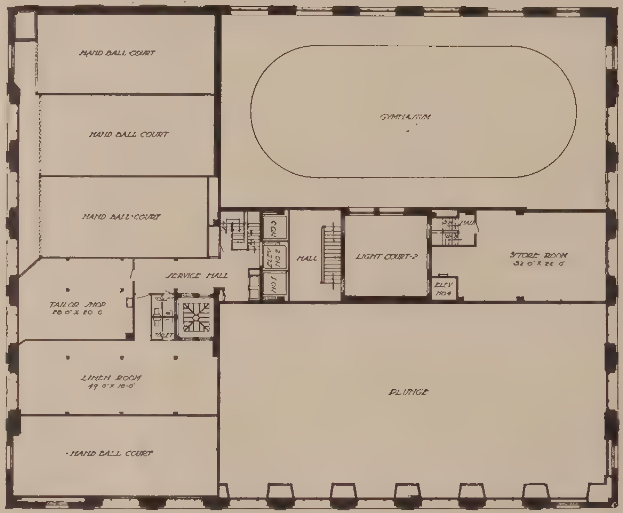
I have referred to the advantages which may be expected to result when drawing becomes a subject of general culture. Tracing and copying are valuable means. Tracing, while insuring a certain degree of success and corresponding encouragement, allows the whole of the attention to be concentrated on the subject and quality of line, and is, therefore, of the greatest value in the early stages of instruction. Although it is possible to crawl along the lines thinking of something else, the student will soon find that he is able to impart character to his tracing, which may even turn out better than the original. Other useful aids in copying, enlarging, and reducing are squaring (by which a task too difficult to be tackled as a whole may be split up into a hundred parts, each easily dealt with), the pentagraph and camera lucida, useful instruments, which have the advantage of requiring something more than mere manual dexterity to manipulate. Whilst as an elementary training in the realization of solid forms and the relation of parts, exercises in "graphical discussion" prove excellent.



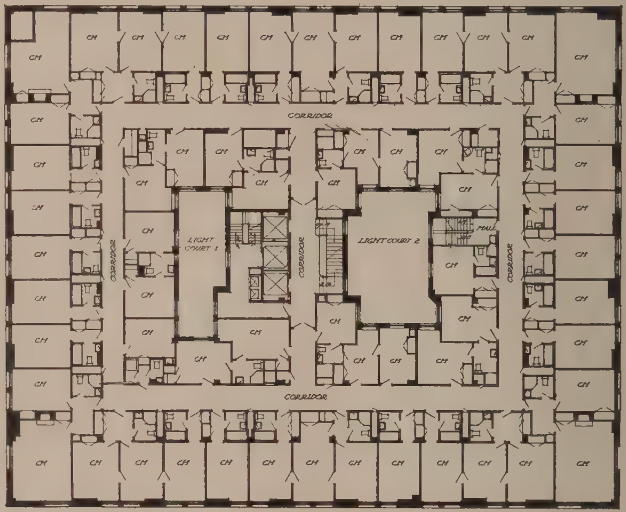
Fourth floor plan.



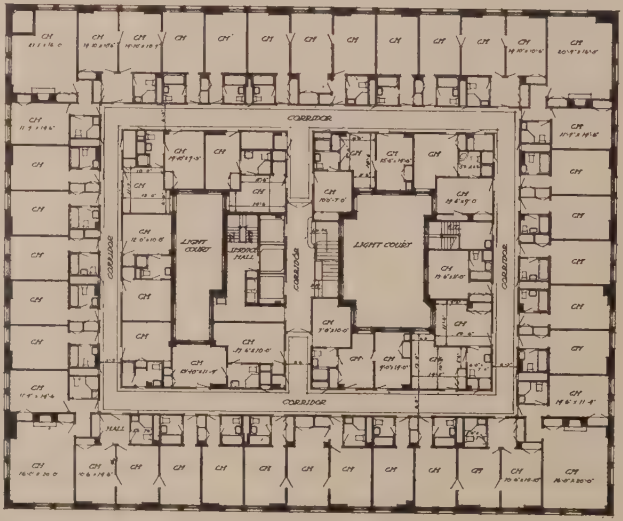
Fourth floor plan. First mezzanine.



Fourth floor plan. Second mezzanine.

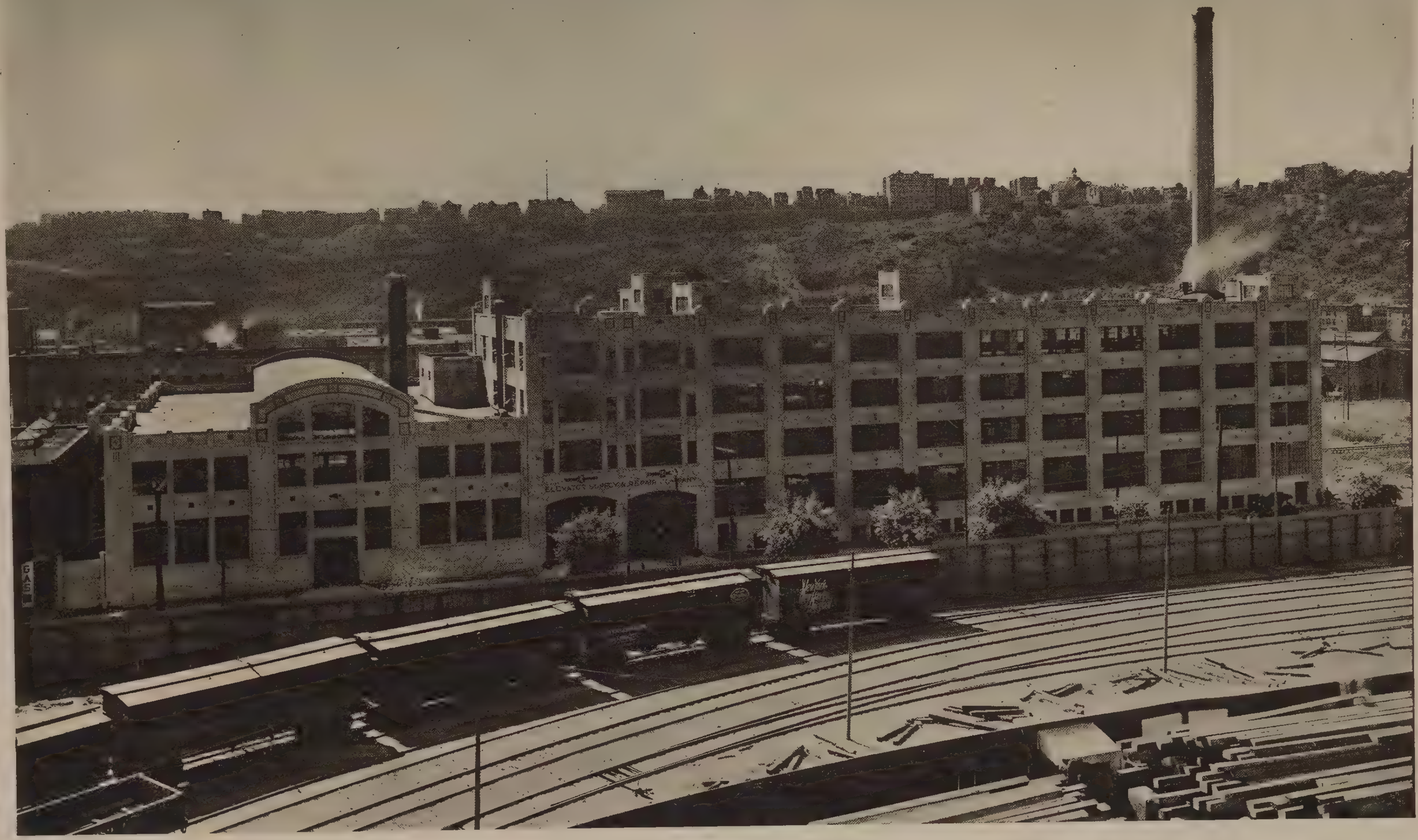


Fifth floor plan.



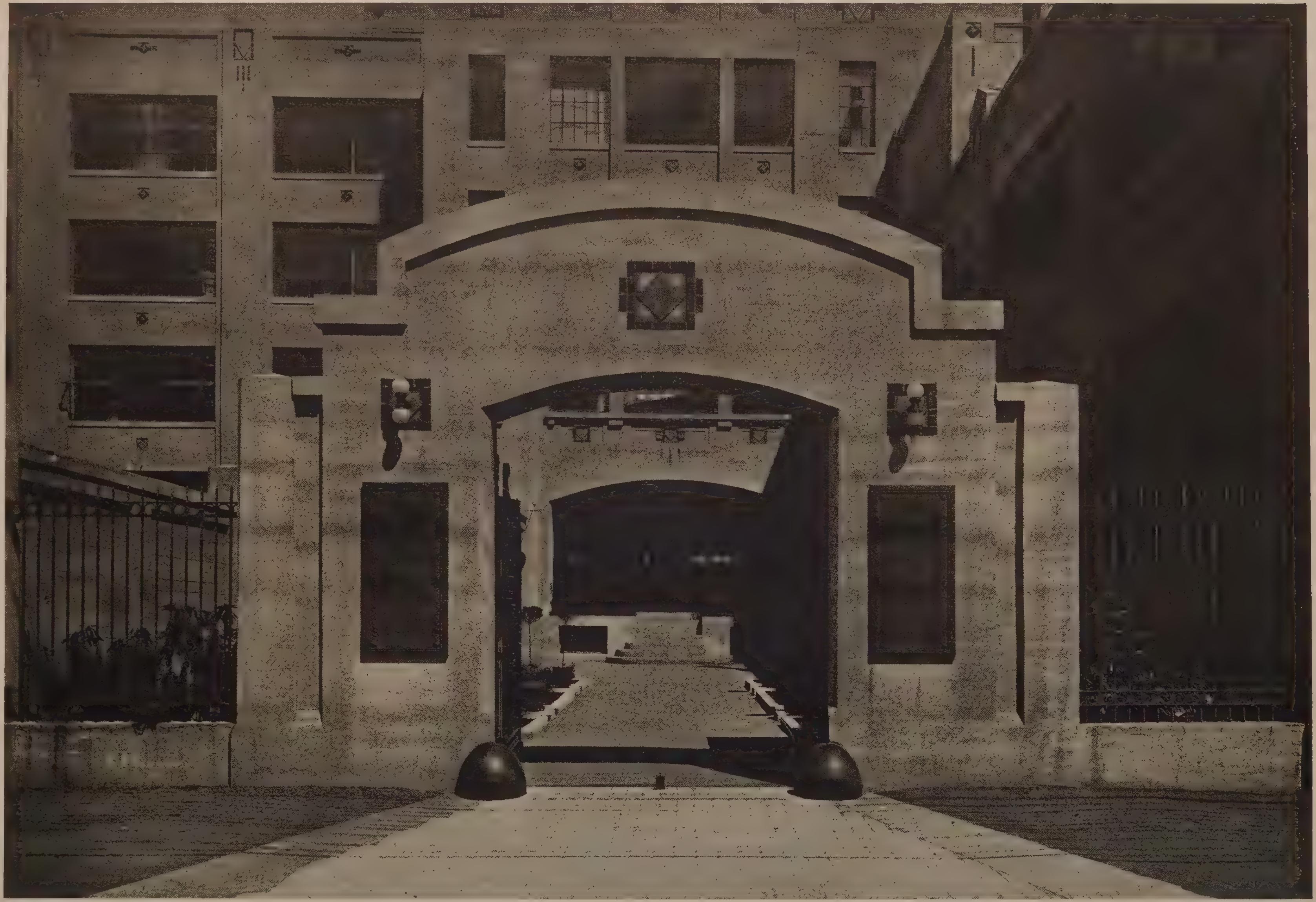
Sixth floor plan.

PLANS, DETROIT ATHLETIC CLUB, DETROIT, MICH. Albert Kahn, Architect. Ernest Wilby, Associate.



FACTORY BUILDING, HOBOKEN, N. J.

Maynicke & Franke, Architects.



ENTRANCE, FACTORY BUILDING, HOBOKEN, N. J. Maynicke & Franke, Architects.

ARCHITECTURE: A MODE OR MANNER

BY S. E. JONES

THE mere repetition of necessary, elemental, and constructional units of a building is not devoid of interest. The fount and origin of architectural expression is constructionalism. Platitude as this may be, its enunciation is justifiable, for very little observation will convince us that architecture is too often regarded as a mere overlay—something tacked on to, instead of, the actual building itself. Not entirely or always, perhaps, in the better examples of present-day domestic architecture, which perforce, perhaps from motives of economy, is more or less good as far as it seeks to obtain the greatest value from that which we might term "auto-detail."

Recently we visited a small house, praised by many as something very good in its way. The first thing we noticed was the nature of the hip-tiling. In place of small tiles lining-in with the plain-surface tiling, were practically half-round drainpipes, flush and harsh, and sleek as cast-iron guttering. The arrangement was bad. By all means let there be simple and severe geometrical lines in the mass outline, but let these be softened; present but not obtrusive; not necessarily even, obvious. A hip in winding, broken-backed, of the traditionary dog's-hind-leg-order, we do not want; nor do we look for the pleasingly broken lines becoming to a building after long years of storm and stress. In building *de novo* we want true, straight lines. The distinction between the lines that we do require, and the harshness of a straight-edge, is a vital matter to the designer.

The existence of true, square, and "plumb" lines is obviously of the essence of architectural effect; therefore, some might be inclined to say that the perpetrators of the mathematically smooth and straight hip-tiling in no wise erred. The distinction, as we have suggested, is one of harshness v. gentle firmness. An autocrat planning a railway over hill, dale and river, with relentless pencil-point and ruler, may yet do so in a gentle courteous manner; and if we may define gentleness in its application to design, this often may mean firm repetition of units in place of the accomplishment of a whole by one crushing blow. The ultimate work done is nominally the same; but, in the one case, we may have success, in the other, as a rule, certain failure. A hip-line consisting of a number of small parts gives a softened, a totally different, effect to the harsh lines of flush, socketless drain-pipes. The fundamental base-line, which is made out by the mean position of the several tiles, may—should—be as hard and mathematically correct as the draughtsman's straight-edge. It is rule unobtrusive—the rigid, law-given, fundamental, geometrical basis, softened by the variation in disposition of units to the completed whole.

There is possibly nothing so offensive to the true Architect as badly executed brickwork, or the lines of building masses where decay and want of true foundation have brought about all the horror of form and line characteristic of ignoble ruin. On the other hand, nothing is so pleasing as true, solid brickwork. A cottage we have passed almost daily for twenty years and more is of some antiquity—"Georgian," possibly, if we must name a style and era; but, quite apart from its mellow and age-tinted walls, their squareness, absolute truth of line, and rigid plumbness, after so many years, still keep this humble laborer's dwelling a thing of beauty.

It is the repetition of necessary, constructional, elemental parts—such as bricks and tiles—that gives us what we have styled "auto-detail"—an effect of enrichment attending upon simple disposition of elemental, constructional parts. To the sensitive eye, a well executed brick wall of pleasing color is a thing of widely varied interest. We may ignore the actual kind and form of repeated ornament, since basically, the mere repetition at regular intervals is pleasing to the eye, and seems interconnected with the sense of order, which is at the root of what we call design. We may, too, oversail a few brick courses, and although enrichment is wanting, the elements of effect, of virtual cornice, are given. These considerations must ever appeal to the domestic Architect with little to expend upon homely building. If repetition at equal intervals is alone pleasing to the eye, we lose a chance of obtaining a true species of ornament each time we make a bar-iron hard hip in place of softening the geometric base by numerous parts, obviously the most frank interpretation of constructional necessity.

A line, the geometer will say, is the sum of infinitesimal points. In architecture it seems well to exhibit plainly the points that go to make up a line—the string of pearls, as opposed to the string itself. Arrow lines, as fine and true as sun's rays, are of all objects beautiful, inducing the belief that, since Hogarth's time, we have been under an obession. In architecture, and other concrete objects, the transcendent beauty of straight lines is a thing we do not appreciate, because they have been familiar to our eyes since they were first opened. But a dentil course is a thing of superior interest (not necessarily of superior beauty) to the plain mould; hence, a homely brick-on-edge coping is something vastly superior, in ultimate effect, to the same harshly covered with jointless stucco. Such we have termed "auto-detail." It is inherent in the material, its wise and sympathetic application, the result of homely use and disposition of homely material, the difference between the act, as such, and the manner in which it is performed.

The art of the Architect with a client not overburdened with the ways and means of evolving architecture, is therefore the due seizing of opportunities for securing—automatically, so to say—an effect of detail, using this term to indicate a variety of parts, not themselves necessarily elaborate—the engendering, from simple means, by simple methods, of an effect of enrichment—of eye-interest, at least. It is little more than "reduced" brickwork, plus the cost of facings, that will produce an effective dentil course, by alternating plain brick and projection from the main walling. We cannot refrain from suggesting that the art of evolving and correctly using that which we have regarded as enrichment—an eye-pleasing effect, germane to, and arising from, natural application of homely building material, is of a high order. We can all put plain-tile arches, and brick-on-edge sills, once we have been shown how the thing is done.

Architecture is essentially something built—constructed, put together; and the act of such putting together, and not overlay and redundancy, offers the opportunity for the purest and truest architectural effect. The putting together of the component elemental construction parts is the act of building. Architecture is the mode or manner in which these acts are performed.

REGISTRATION OF ARCHITECTS, STATE OF NEW YORK

The following is the report of the Committee on Registration of the New York Chapter A. I. A.
The bill became a law on May 3d, 1915.

May 21, 1915.

Richard H. Hunt, Esq.,
President New York Chapter, A. I. A.

Dear Sir:—

Your Committee on Registration of Architects is pleased to announce that the Registration Bill, which was introduced last year and failed, was re-introduced this year and finally passed by both houses, and, on being signed by the Governor, became a law on May 3rd.

The Joint Committee in its efforts to secure the passage of this bill encountered a strong sentiment of opposition on the part of the legislators, not to anything specific in this bill, but on account of their prejudice against license bills in general, and it was somewhat difficult to convince them that this is an educational measure and not a license bill to be likened to such bills as have been introduced in behalf of the plumbing and heating trades.

Unexpected opposition also appeared when the attorney representing the Building Trades Employers Association made active efforts to secure the defeat of the measure. This opposition was a painful surprise, inasmuch as the bill had been submitted by the undersigned personally to the President of that Association and also to the Chairman of their Legislative Committee a year ago, and we had no reason to suspect from their cordial attitude that there would be anything but co-operation with us. When we discovered that their attorney was instructed to secure the defeat of our bill, we arranged conferences with the attorneys and entire Legislative Committee of the Building Trades Employers Association, and, after protracted interviews during which their leading members supported our point of view, they were voted down by a narrow margin and their attorney instructed to continue to oppose the bill. We then found that an amendment to the bill, which would be in effect a declaration of purpose and which would in no sense change its meaning or effect, would secure the withdrawal of their opposition. This amendment reads as follows:

> "Nothing in this article shall be construed as depriving any person of any rights which he now has with respect to the filing of plans for new buildings or for alterations to existing buildings; nor shall any department or bureau, or superintendent of any department or bureau, with which plans are required to be filed according to law, refuse by reason of this article to receive the same from any one on the ground that the plans are not prepared by a person styled or known as "Architect."

Our Joint Committee, representing all five organizations of Architects, joined in requesting the legislators in charge of the bill in Albany to secure the passage of this amendment. For some reason, those in charge of the bill disregarded our request and the bill was passed without the amendment. This was a very embarrassing outcome, as it placed us seemingly in the position of securing the passage of the bill by a trick. The Association was immediately aroused to make the greatest possible effort to secure the veto of the bill by the Governor. Conferences again resulted and opposition to the signing of the bill was withdrawn on our promise to use every sincere effort to secure the passage of this amendment to the bill at the next session.

In view of the unfortunate experience in Illinois, where, after a law had been in force twenty years, the Board of Examiners has become a football in politics and the laws in existence jeopardized by opposition on the part of engineers and others, your Committee believes that it will be wise to have this amendment passed, as it will make clear beyond a doubt our purpose to raise the standard of qualifications of Architects and not to secure business by force of legislation. The penalty to be incurred under this law is for the use of the title "Architect" by any one not duly qualified. We believe that building laws should be made stringent enough to locate responsibility for unsafe design and bad construction. If owners then choose to employ contractors or others to design their buildings, they will do so knowingly and without being deceived by unscrupulous persons who assume the title "Architect" unworthily and thereby discredit the profession.

The following is a personal letter addressed to the Commissioner of Education:

May 19, 1915.

Dr. J. H. Finley,
President University State of New York,
State Department of Education,
Albany, New York.

Dear Dr. Finley:

We are informed that the Architects' Registration Bill has received the signature of the Governor, and has therefore become a State law. In behalf of our Committee which has been working to secure this law and to oppose bills of similar nature which we have believed to be drawn on a wrong basis, we thank you for your kind interest and co-operation.

I believe that serious mistakes have been made in similar legislation in other States, one of the important mistakes being that the execution of the law has been placed in the hands of a board subject to political influence. Since our examinations for admittance to practice under the title of "Architect" will be conducted by the State University, the profession may have every confidence that the purpose of the law will be carried out to increase the efficiency of the profession, and thereby benefit the public as well as architecture itself.

Incidentally, I shall feel sure that the law cannot be used for ulterior purposes. Some of the builders felt that the Architects were trying to legislate business into their own hands. I believe that building laws should be sufficiently stringent to place responsibility of safe design and safe construction where it belongs, namely, upon him who undertakes to design and construct, whether he be a "contractor," "engineer," or "Architect." This law certainly is not intended to force any one to patronize an Architect.

Thanking you again, believe me,

Sincerely yours,
(Signed) D. EVERETT WAID.

The following was received in reply to the above:

Albany, May 21, 1915.

My Dear Waid:

I am greatly pleased that the bill has at last become a law. You may be sure of our most cordial efforts to give the purpose of the law its efficient expression and, as you say, thereby benefit the public as well as architecture itself.

Sincerely yours,
(Signed) JOHN H. FINLEY.

To Mr. D. Everett Waid,
New York City.

Respectfully submitted,
D. EVERETT WAID, *Chairman.*
L. C. HOLDEN
J. W. YOST
Committee.

ARCHITECTVRE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXII JULY, 1915 No. 1

ARCHITECTURE. Edited by a Board of Architects in the interests of the profession, is published the fifteenth of every month by FORBES & COMPANY, LTD., (A. Holland Forbes, Prest.), 527 Fifth Avenue, New York.

PRICE, mailed flat to any address in the United States, Mexico or Cuba, $5.00 per annum, in advance; to Canada, $6.00 per annum; to any foreign address, $7.00 per annum.

ADVERTISING RATES upon request. The writing and displaying of Advertisements is an art in itself, and the publishers will be pleased to give the Advertiser the benefit of an Expert's experience in this line at no additional expense.

ENTERED at the New York Post Office as second-class mail matter.

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EDITORIAL

THE ARCHITECTS REGISTRATION ACT IN NEW YORK

ONE of the most important acts concerning Architects that has ever been put into effect in the United States is that amending Chapter 25 of the Laws of 1909 of the State of New York, entitled "A Law Relating to General Business." This amendment was drawn by the counsel for several of the associations of Architects in the State of New York, including the various Chapters of the American Institute of Architects, the Architectural League of New York, the New York Society of Architects, and possibly others, and it introduced into the State of New York the practice of registration of qualified Architects and a provision that no person shall practice under the title of "Architect" or "Registered Architect" without such registration.

Before commenting upon the law it may be wise to briefly summarize it here. Section 77 "Provides that any person residing in or having a place of business in the State, who, before this article takes effect, shall not have been engaged in the practice of architecture in New York State, under the title of Architect, shall, before being styled or known as an Architect, secure a certificate of his qualification to practice under the title of Architect, as provided by this article. Any person who shall have been engaged in the practice of architecture under the title of Architect, before this article takes effect, may secure such certificate in the manner provided by this article. Any person having a certificate pursuant to this article may be styled or known as a registered Architect. No other person shall assume such title or use the abbreviation R. A., or any other words, letters or figures to indicate that the person using the same is a registered Architect."

Section 78 provides that the examination and registration of candidates for certificates shall be under the supervision of the Regents of the State University, conducted by a board of five examiners, all of whom shall be Architects who have been in active practice for not less than ten years previous to their appointment.

Section 79 provides that a citizen twenty-one years of age of good moral character may apply for examination or certificate of registration, but before securing such a certificate, he must have graduated from high school and completed the equivalent of two years of college. He must further have had five years' practical experience in the office or offices of a reputable Architect or Architects. Graduates of a recognized architectural school with three years' practical experience are all eligible for examination.

Sub-section 2 of Section 79 provides for the registration or certification of Architects registered in another State or country, where the standard of qualifications is not lower than those required by the Board of Examiners under this article, and Sub-section 3 provides that "The Board of Examiners in lieu of all examinations, shall accept satisfactory evidence as to applicant's character, competency and qualifications, and that he has been continuously and exclusively engaged in the practice of architecture for more than two years next prior to the date when this article shall take effect; or satisfactory evidence that the applicant has been actually and exclusively engaged in the practice of architecture on his own account, or as a member of a reputable firm or association, for more than one year prior to the date when this article shall take effect; providing the application for such certification shall be made within one year of such date."

In Section 79 A it is provided that every Architect receiving a certificate shall file the same with the County Clerk of the county in which he resides or maintains a place of business. And it further provides that his certificate may be revoked if such action be recommended by the Board of Examiners after thirty days written notice to the holder thereof, and after a hearing before the Board of Examiners, upon proof that such certificate has been obtained by fraud or misrepresentation or upon proof that the holder of such certificate has been guilty of felony in connection with the practice of architecture.

The essential points of the law have been set forth above, and an examination of them will show that of all the State laws governing the practice of architecture this is probably the fairest as well as in some respects the strictest. In the first place the usual custom in registration acts has been followed, in that this act does not attempt to prohibit any one from drawing plans and specifications for another person provided he does not call himself an Architect or practice under that title. This provision is certainly very fair, since in many country towns, as well as in the City of New York, there are often times when an owner finds it expedient to have some carpenter or contractor in whom he has confidence prepare such drawings as are necessary to form a basis of a contract, or as may be necessary for filing with the local Building Department. Architects do not wish a law prohibiting owners from proceeding in this manner, any more than they desire to prohibit contractors from performing services which they have been accustomed hitherto to perform, but they do feel it is essential that the public should know that an Architect is a person of special training, performing special duties which cannot be equally well performed by any other person. The old legal maxim of "caveat emptor" cannot now apply to the whole profession, since there will be in future reasonable evidence that all Architects practicing in the State of New York have at least the knowledge and training necessary to execute their work satisfactorily.

The second paragraph should be extremely satisfactory to the profession, and to the general public, in that the supervision of examinations has been placed in the hands of the State University. New York is particularly fortunate in having had an extraordinarily strong Board of Regents, composed of able men, decently paid and outside the influence of politics. The very fact that these men will act in an advisory capacity is assurance that the examinations will be fair, rigid and searching, and as satisfactory a test of ability as any examination of an Arcihtect can be. No examination, however, can well determine an Architect's ability in pure design, and the publication of the requirements which the Board of Examiners will set up will be awaited by the architectural profession with warm interest.

The qualifications requisite for admission to examination have been made rather more stringent than those in other States. In New Jersey, for example, a diploma or other evidence of graduation from a full course of architecture may be accepted as satisfactory evidence of a competent knowledge of architecture, design and construction. In New York this must be supplemented with at least three years' practical experience. In New Jersey again, any person who was engaged in the practice of architecture when the act was passed, and presented an affidavit to that effect, was entitled to receive a certificate without further test. In New York the act provides that an Architect must have been engaged in the practice of his profession for more than two years before the passage of this act, and must also present satisfactory evidence as to his character, *competency* and *qualifications* before he is entitled to such a certificate. The New York requirements seem to be extremely satisfactory in this respect.

Further, the New Jersey fees and those in some other States are payable annually, while in New York one fee at the issuance of the certificate is all that is necessary; this is not only more convenient to the practitioner, but also seems fairer, since in New Jersey violations of the licensing act are prosecuted by the licensing board from the funds thus collected, while in New York violations of the law are not treated as being different in kind than violations of any other law, and are prosecuted quite properly by the same State officials who are concerned with other violations of the statutes.

In one other particular this act seems fairer than the New Jersey act, or than those in most other States; this act refers to Architects residing in or having a place of business in New York, while most of the other State acts provide that any person practicing architecture, that is preparing plans and specifications and superintending work, must have a local certificate. As the matter now stands a New York Architect, who is making drawings for buildings in the States of New York, New Jersey, Illinois and California, will have to have four licenses, while the New Jersey Architect can practice in New York without license.

Another comparison of the New York and New Jersey acts which is of interest is the question of firms of Architects; in New Jersey the law provides that each member of a firm shall be licensed; in New York there is no mention of a firm at all, and in neither State is there any mention of a corporation engaged in the practice of architecture. It would be interesting to discover what is the legal status of a corporation in this connection.

The passage of this licensing act has been attended with some difficulties. The New York Society of Architects in a circular letter announcing the passage of this bill, states that they have been working continuously for nine years to effect its passage. The bill was actually introduced into the legislature last year, and failed; being this year re-introduced, it was passed by both houses, signed by the Governor and became a law on May third.

Messrs. L. C. Holden, J. W. Yost and D. Everett Waid, the special committee on Registration of Architects, of the New York Chapter of the American Institute of Architects, state in a letter to Mr. Hunt, president of the New York Chapter, that the Joint Committee encountered a strong sentiment of opposition to the bill on the part of the legislature because of their general prejudice against licensing bills. The Joint Committee was also surprised when the attorney representing the Building Trades Employers' Association made active efforts to secure a defeat of the measure, since the bill had previously been submitted to the president of the Building Trades Employers' Association and the chairman of its legislative committee, and had apparently met with their cordial approval. The opposition on the part of the Building Trades Employers' Association was based not on any ill grounded desire to permit unqualified persons to practice architecture, but because they feared the limitation of the custom previously spoken of by which certain contractors sometimes prepare and file plans.

As has already been said there was nothing in this bill which restricted this right, but the Joint Committee of the Societies still feels that an amendment to the act which would read about as follows, "Nothing in this article shall be construed as depriving any person of any rights which he now has with respect to the filing of plans for new buildings or for alterations to existing buildings; nor shall any department or bureau, or superintendent of any department or bureau, with which plans are required to be filed according to law, refuse by reason of this article to receive the same from any one on the ground that the plans are not prepared by a person styled or known as 'Architect,'" would clarify the situation and remove any ill feeling against the act which may still exist in the minds of the Building Trades Employers' Association, and the passage of such an amendment will be urged at the next session of the legislature.

We have quoted the bill at some length, and have made these extended comments upon it, because we feel that it is of the very highest importance to the profession in the State of New York, and is also almost a model in its fairness and the high standard of method proposed for its conduct, ARCHITECTURE wishes to congratulate the profession upon the clean cut and able manner in which their Joint Committee has secured this act.

DEAR MR. FORBES:

General approval must be given to your editorial in June issue. I would take exception, only, to the last few lines where you state that a campaign on education would not be necessary to be conducted through the newspapers, but through the individual Architects. I raised this very issue recently before the New Jersey Chapter of the American Institute of Architects. I contended that the Architect was thoroughly posted on these many issues as to ethics, conduct of competitions and such items of the subject of your editorial, but a campaign of education must be brought before the public largely through the newspapers and magazines read by the public. You must know that an article read by a person in a disinterested paper bears much better fruit than the strongest argument of the individual who is apparently directly interested.

I trust that various magazines will take up this very work.

Yours truly,
NATHAN MYERS.

Newark, N. J., June 17th, 1915.

MUCH progress has been made during the past few years in the design, planning and general architectural treatment of manufacturing buildings.

The makers of pure food products have vied with each other in the construction of buildings so attractive that they have become show places for tourists and profitable investments as advertising mediums.

The prominent automobile manufacturers have studied the question of plant from the standpoints of publicity and efficiency and they, too, have contributed largely to the development of factory construction. Results have proven the fact that it pays, in more ways than one, to treat the commercial type of building as an architectural proposition —no matter for what use it may be intended.

The president of the factory building at Hoboken, N. J. (illustrated in this issue of ARCHITECTURE) selected a site which afforded excellent railroad facilities for the receiving of raw material and its final shipment. The plan of the building was influenced with regard to the progress of material through the works and its economical handling.

The building covers an area of 39,600 square feet, and is four stories high above the basement, with the exception of the foundry which is a one-story structure having a mezzanine extending around the four sides.

The entire building is of reinforced concrete with flat slab construction, which enabled the windows to be extended to the ceilings, thus assuring ample light.

The exterior gives the appearance of a monolith building, and the usual repulsive concrete texture and color has been removed by special rotary grinding machines manufactured in the building. The result of the machine grinding was to lighten up the entire building, show the aggregate in the concrete and produce a very pleasing texture. This, together with the tile inserts in yellow, blue and tans, has produced a factory building very much out of the ordinary in attractiveness.

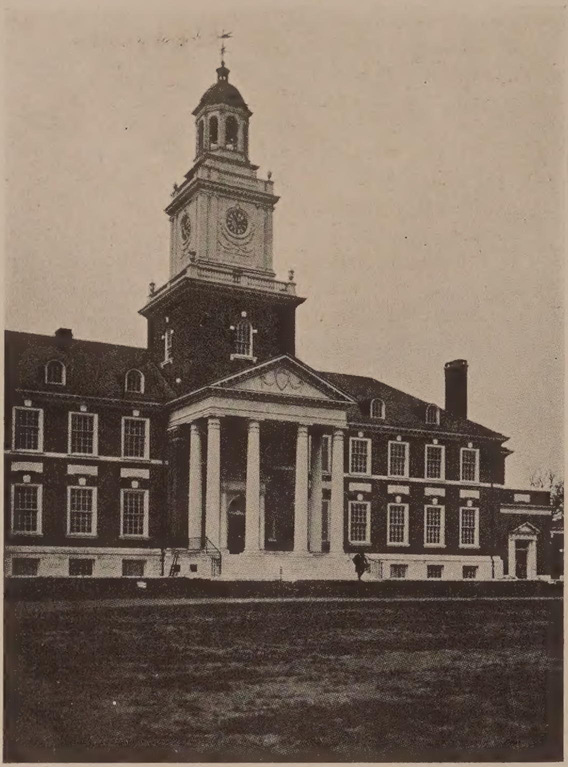
The building is divided into three sections: first comes the machine shop; second, the office building; and third, the foundry. The main entrance is through an archway and formal garden, and leads to the office building as well as to the machine shop and foundry.

The interior presents a most cleanly and sanitary appearance. All wall surfaces are painted with Hampden Mill White, a permanent velvety finish adapted for use where moisture and steamy conditions exist. The floors are treated with a liquid chemical hardener which prevents the constant wearing off. This Lapidolith penetrates the concrete and hardens the surface permanently.

Messrs. Maynicke & Franke, the Architects were fortunate in having a client who realized that a factory need not be sordid and unsightly in appearance and who viewed the small additional expenditures for embellishments as an asset, in that they contributed to the pride and pleasure of the workers, and for that reason were as important as the cooling and filtering apparatus for drinking water, and the First Aid Room for the injured.

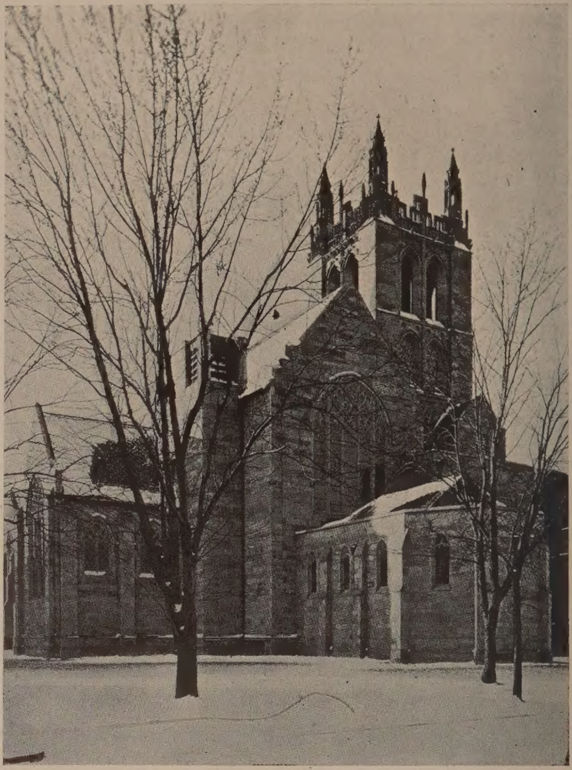
The building has received the particular commendation of the Commissioner of Labor of New Jersey.

Architectural Record.



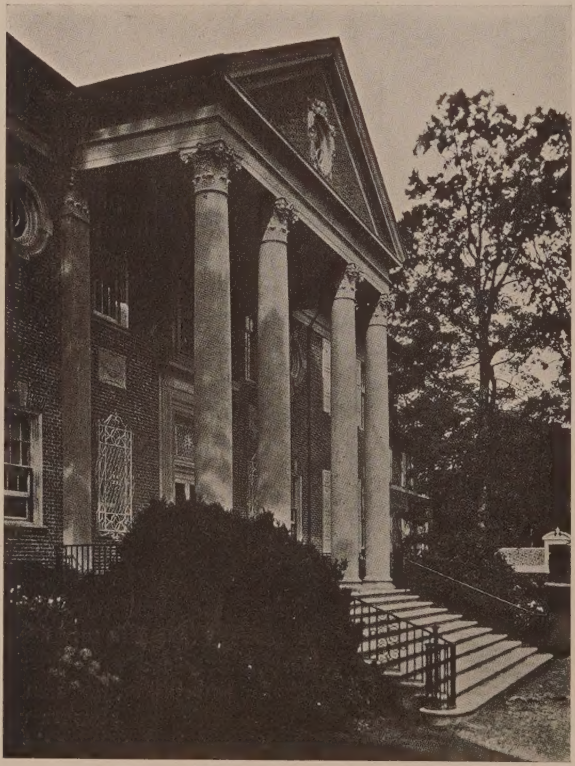
Portico and Clock Tower, Academic Building, Johns Hopkins University.
Thomas & Rice, Architects.

Architectural Record.



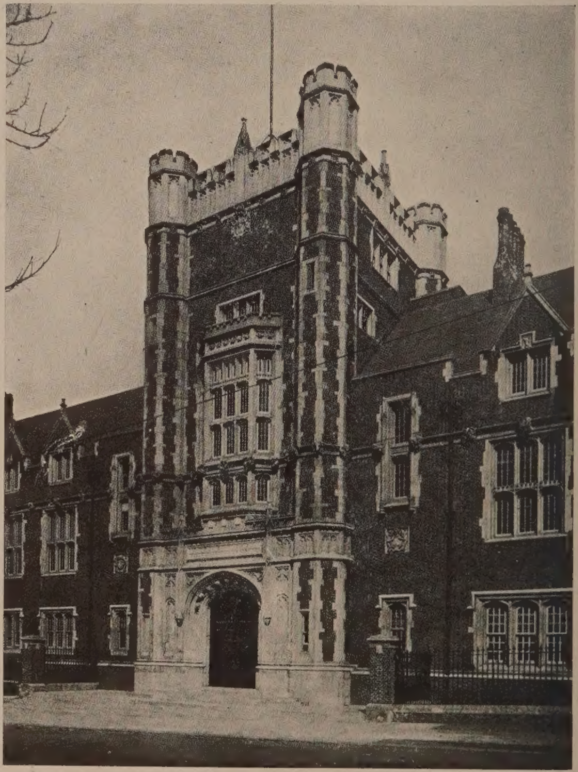
House of Hope, Presbyterian Church, St. Paul, Minn.
Cram & Ferguson, Architects.

Brickbuilder.

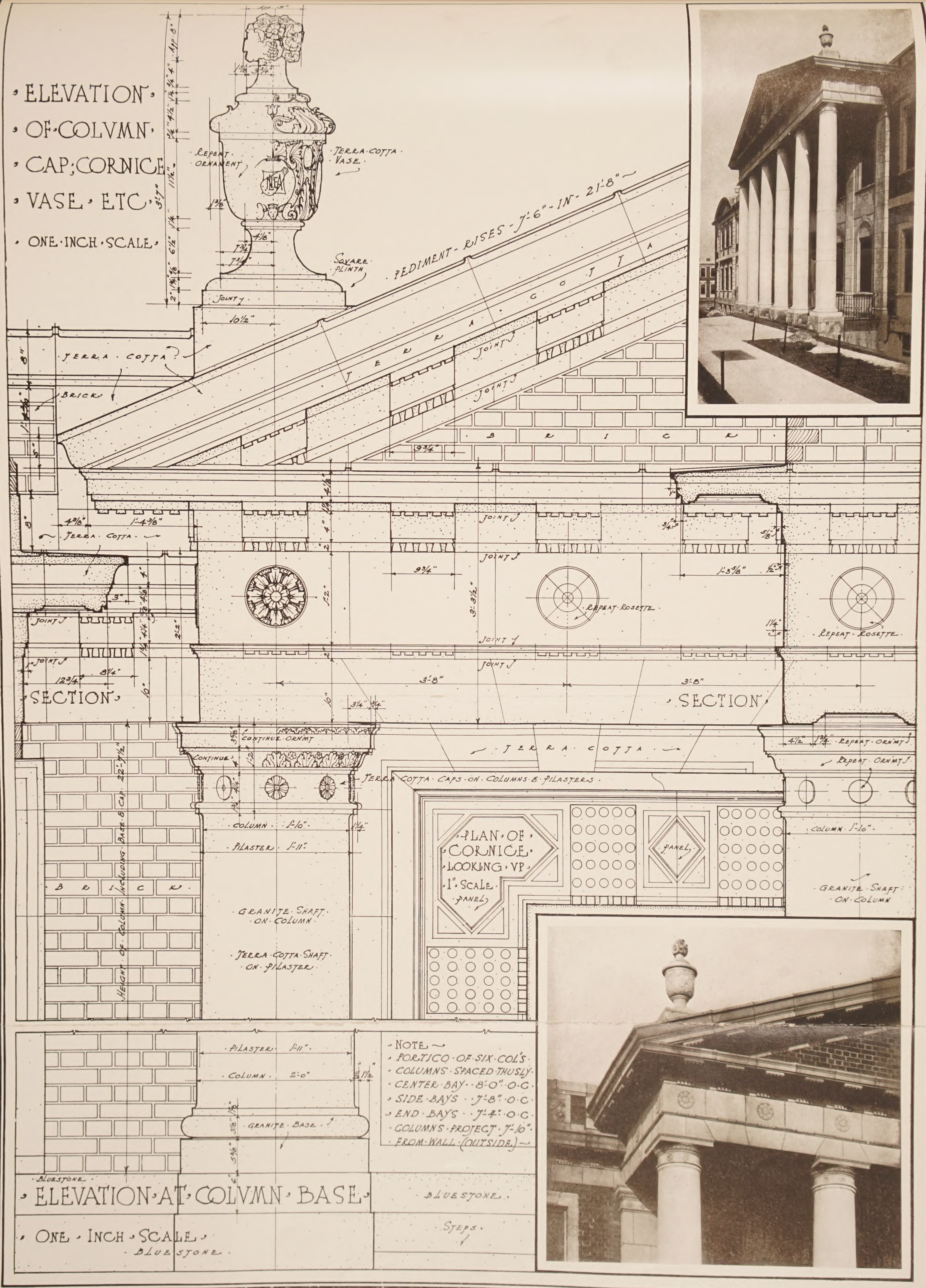


Entrance Portico, House, James Parmelee, Washington.
Charles A. Platt, Architect.

Brickbuilder.



Main Entrance, Evans Museum and Dental Institute, University of Penn., Philadelphia.
John T. Windrim, Architect.



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OF
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AUGUST 1915
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